

COMICS ★ BD ★ FAST FICTION ★ TEBEOS ★ STORY-STRIPS ★ FUMETTI ★ CARTOONS ★ MANGA

Escape

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B LIMEY RAYMOND BRIGGS! VIVA MARISCAL!

ESCAPE

M · A · G · A · Z · I · N · E



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COVER: HUNT EMERSON

It all sounds so familiar. British talent leaving this country, snatched up by other more enticing markets. It happens in fashion, design, music, films. And it's happening in comics. Some of our best comic professionals are crossing the Atlantic to work for top-paying American companies.

The first to go included Brian Bolland, for many the definitive **Judge Dredd** artist, and John Bolton, who used to draw for **Look In**. Then went Dave Gibbons, best known for his **Doctor Who** strips, and Alan Moore, writer for **2000AD**, **Warrior** and many more. Latest recruits are Kevin O'Neill (**Nemesis**), Mike McMahon (**Slaine**), Paul Neary (**Madman**), Mick Austin (**Warrior** cover artist) and David Lloyd (**V for Vendetta**).

We're not losing them altogether. Some will still be working on British publications and all their US work will be imported here. And you can't blame them for going. You only have to look around you at this country's comics. Apart from the robust **2000AD**, most of IPC's line are stale and uninspired, as are D C Thomson's. And the struggling independents are taking a beating. **Warrior** is surviving thanks to sales in the States and a deal to re-package their strips as American comics. **Knockabout** faces bankruptcy over a court case and the computer comic **Load Runner** has folded.

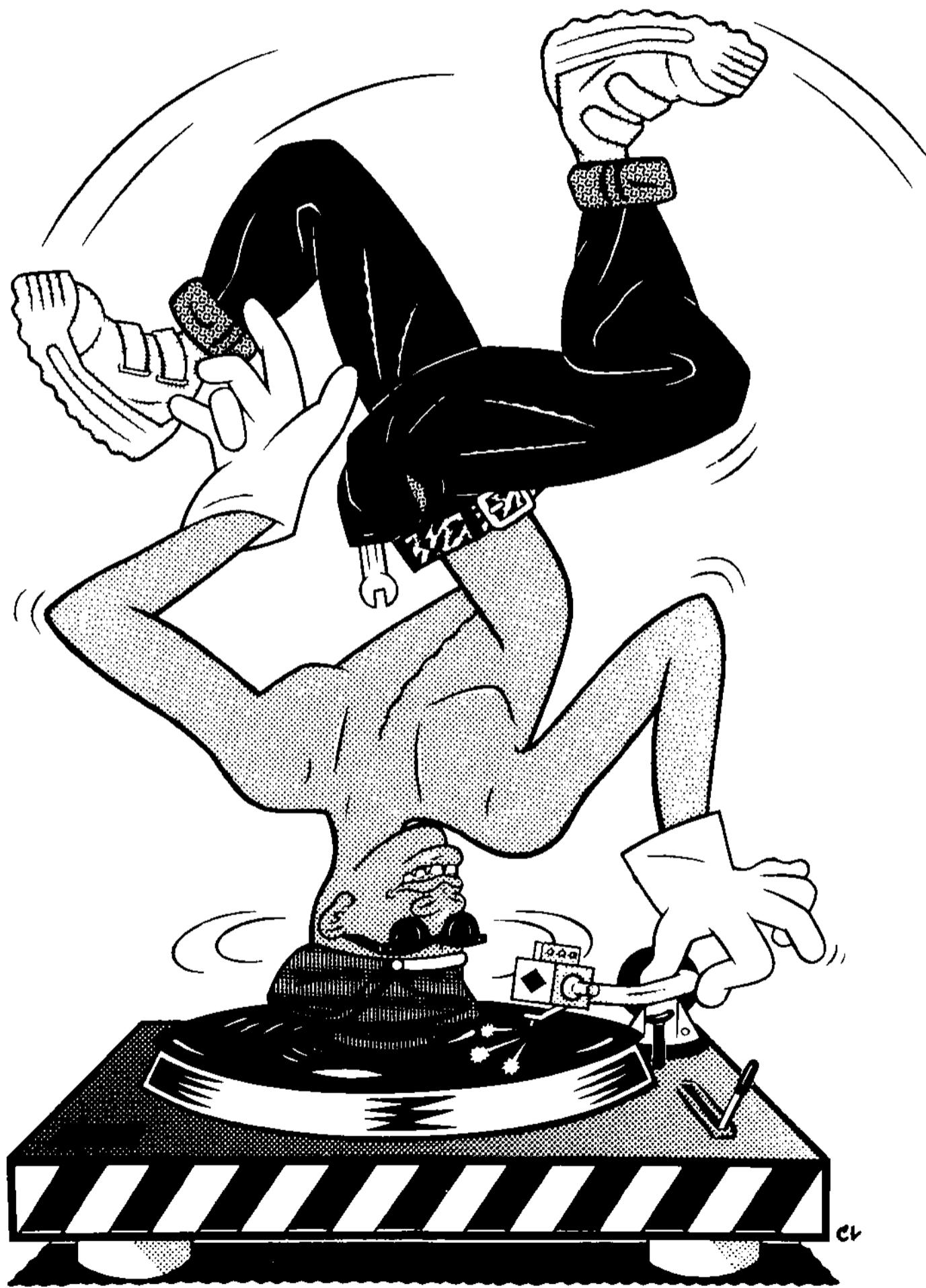
If you must point the finger anywhere, it should be at the unimaginative publishers and retailers in this country who fail to appreciate the potential of strip magazines for wider audiences. The interest is there, indicated by the success of cartoon sections in Sunday papers and of Raymond Briggs and others. But because of this lack of imagination and courage, many of our comic creators, who are easily on par with those in other countries, can't find suitable outlets here and have to look elsewhere.

It's ironic that to enjoy new material by these talented British individuals you are going to have to buy — and support — American comics. Not that there's anything wrong with that, but how will comics publishing ever develop in this country, if the British reader need look no further than the American comics he's always bought?

None of this, however, lessens **Escape's** resolve, as we begin our second year. As editors we're always trying to bring you a better magazine of and about Story-Strips, though to do this, we've had to put **Escape's** price up by five pence to cover our rising costs. We'll always be looking for new contributing artists and writers; this issue welcomes four more **Escape** Artists, Glenn Dakin, Mike Gibas, Helen McCookerybook and Dan Pearce. They all add their own personal approaches to this anthology.

Many thanks for your letters and **Review Panels**. We read them all with interest and often discuss them at length. They prove that **Escape** readers are active readers. So what are **your** opinions? Your views and participation will shape the future of **Escape** and perhaps the future of comics in Britain too!

HEADSTRONG AND FOOTLOOSE

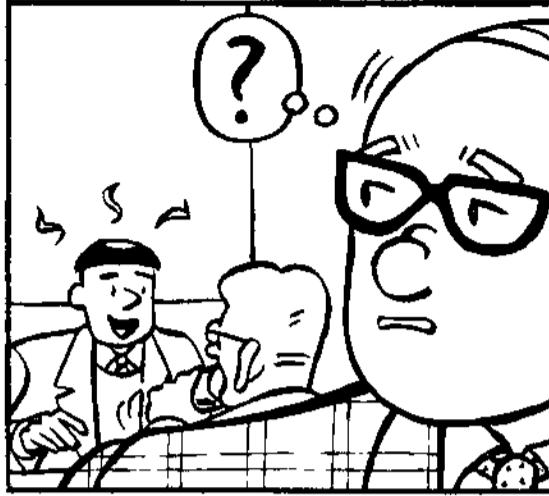


NME EVERY THURSDAY 40P

A TALE FROM GIMBLEY



THE OTHER DAY I SAW AN OLD ACQUAINTANCE OF MINE, SIMON ROUSE. HE WAS IN A PUB WITH A COUPLE OF FRIENDS.



AS I WATCHED HIM LAUGHING AND CHATTING I WAS REMINDED OF AN OCCASION WHEN WE WERE YOUNGER . . .



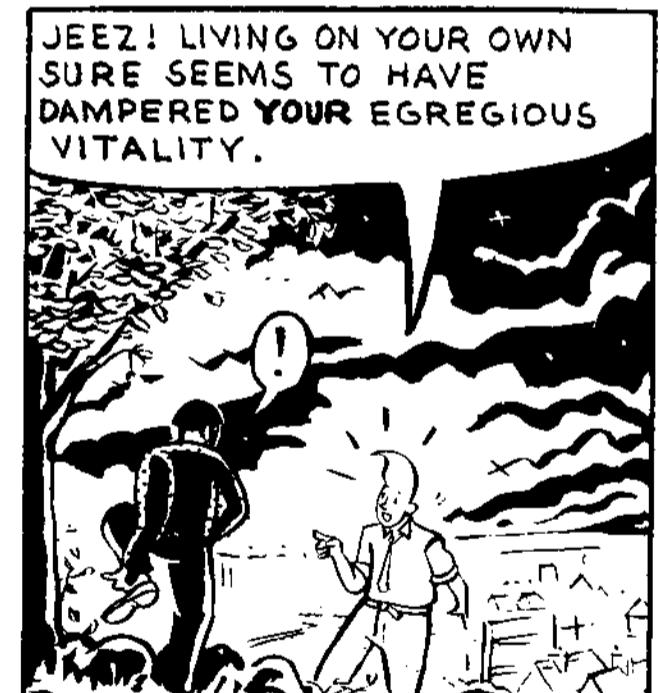
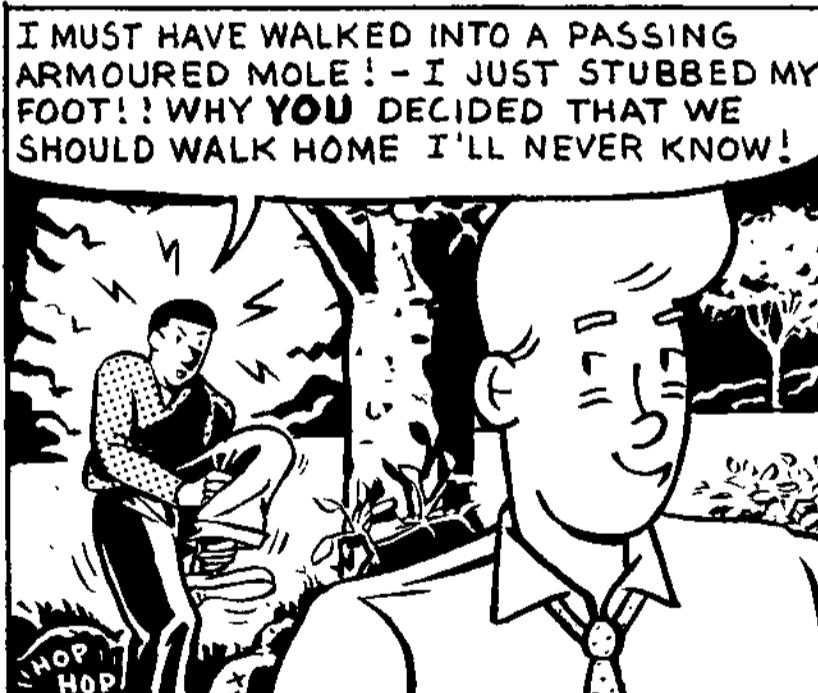
WE HAD BOTH BEEN AT A PARTY AND SIMON HAD OFFERED TO PUT ME UP FOR THE NIGHT . WE WERE WALKING HOME . . .

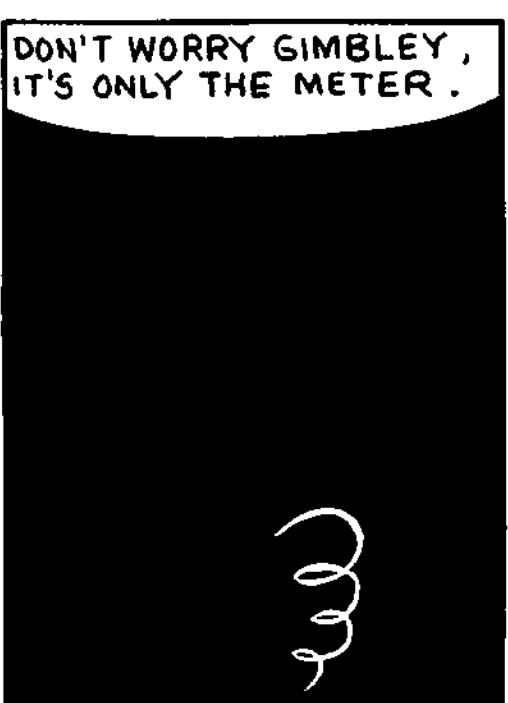
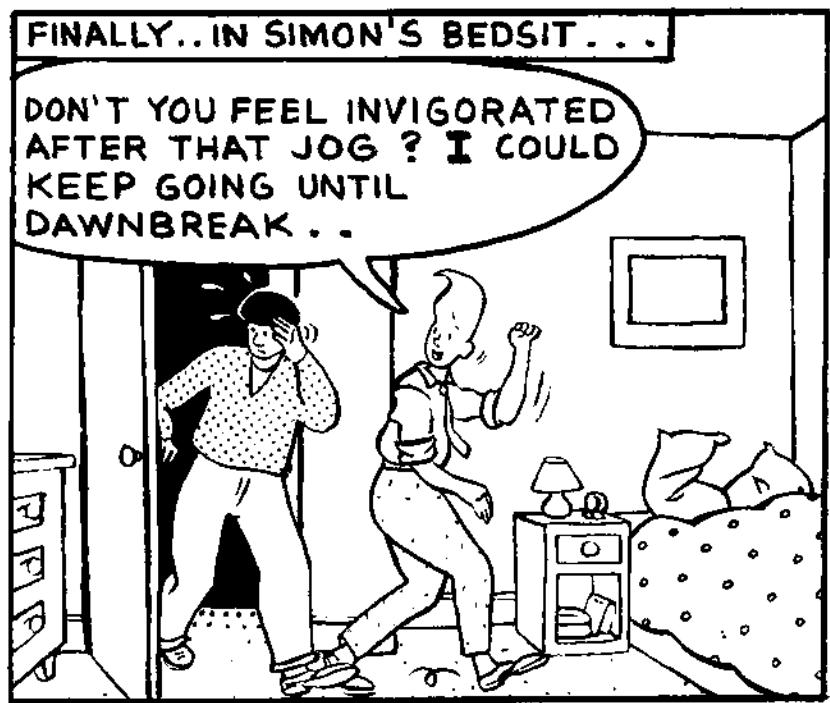


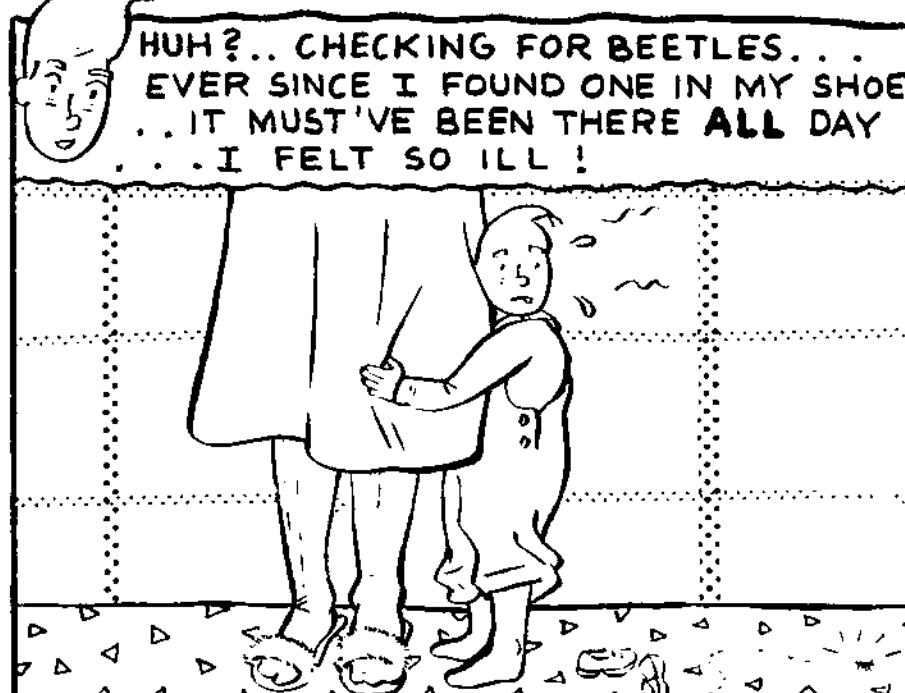
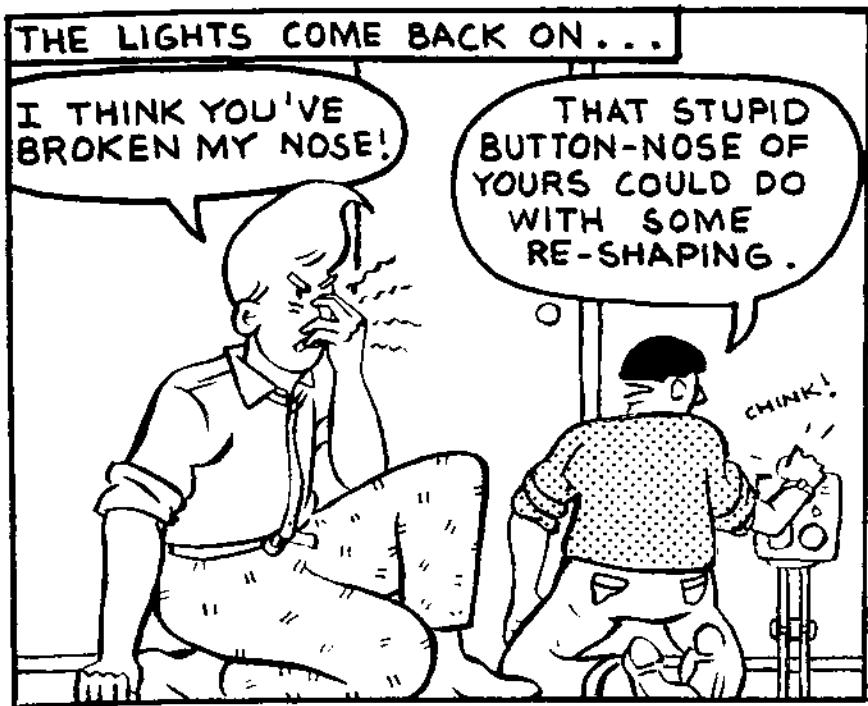
BOY, THAT RODNEY IS SURE SOME DUMB JERK! DON'T Y' THINK?



OH YEAH, HE ALWAYS MAKES ME BURST INTO FITS OF SIDE-SPLITTING CACHINNATION!







THERE'S A FIRST TIME
FOR EVERYTHING SIMES.



I REMEMBER MY FIRST
TASTE OF ALCOHOL .. I
WAS SICK AS A DOG ! ..
BUT YOU GET USED TO IT .



I DON'T BELIEVE YOU !
WHEN WILL YOU GROW UP ?



OH, DON'T CONCERN YOURSELF SIMES, LAD ..
I'LL PUT A RECORD ON HMM, DON'T YOU
HAVE ANYTHING OTHER THAN THESE
BORING JAZZ SOUNDS ?



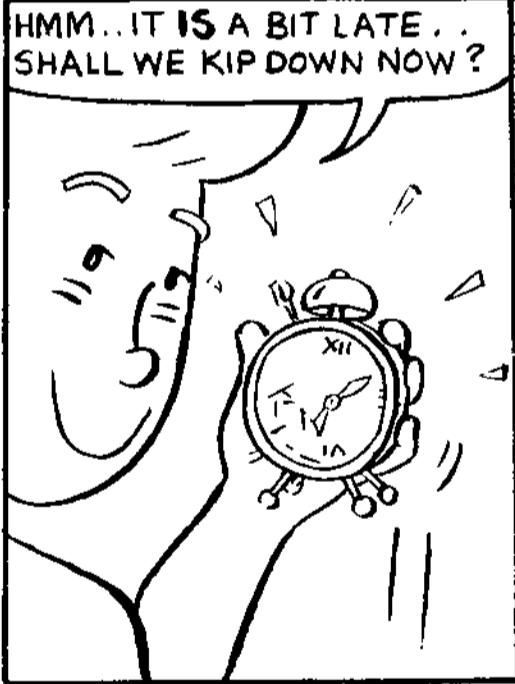
WHAT DOES GO ON IN THAT
MIND OF YOURS ?



SOMETIMES YOU LOOK LIKE
YOU'RE BEING SERIOUS AND
THEN YOU DESTROY THE
ILLUSION WITH SOME
FATUOUS STATEMENT.



HMM.. IT IS A BIT LATE ..
SHALL WE KIP DOWN NOW ?



OH! YOU GET
ME SO MAD!



SORRY IF
IT UPSETS YOU.

SIMON CONTINUED IN A SIMILAR VEIN
UNTIL WE RETIRED TO BED .
POOR SIMON NEVER REALLY KNEW
WHAT HE WANTED . HE ONLY SEEMED
HAPPY WHEN HE WAS MISERABLE ! I
WAS DOING HIM FAVOUR AND HE
DIDN'T EVEN KNOW IT !!



EVENTUALLY SIMON AND
I DRIFTED APART - HE
RETURNED TO THE COMP-
ANY OF RODNEY AND HIS
OTHER JOVIAL CHUMS . . .
ME: TO MORE DISCERNING
FRIENDS .



MEANWHILE, BACK
IN SIMON'S BEDSIT . . .

SNORT
SNORT

WHAT'RE YOU
DOING GIMBLEY ? GO
TO SLEEP .

IT'S THAT WASP -
I THINK IT'S JUST
FLOWN UP MY
NOSE !

FIN . . .
P. ELLIOTT 1-84



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Popular Graphics



▲ FROM BD OF THE YEAR 1983 BY ATTILIO MICHELUZZI

ESCAPE Magazine was invited at the end of January to the **11th Salon International de la Bande Dessinée** (or designed strips) in Angouleme, France, a quietly provincial town near Bordeaux. You couldn't imagine a bigger contrast with comics publishing in Britain! After last year's Festival, Mitterrand's Government announced the '**BD, Plan**', put into effect by the Ministry of Culture led by Jack Lang. This programme officially supports the medium through scholarships for young creators, purchases of original pages for a **BD** museum and finance towards research, promotions, schools, and events like this.

Reflecting its theme for 1984, 'Comics, the Universal Language', the Salon invited for the first time publishers from all over the world. Director Pierre Pascal confirmed this move towards internationalism to us. *"We hope more will come in the future. Next year we expect publishers from Japan, and Marvel too. I'm open to all participation, big and small. There are no limits, though we'll probably need a bigger tent!"* And this year's tent was the biggest yet, comprising three striped marquis in the central town square, visited by 200,000 people during the three-day event. Walking from stand to

stand, we met publishers from Belgium, Holland, Italy, Spain, Mexico, Canada and of course France. Among the more than 200 creators attending we met Serge Clerc, Liberatore, Frank Margerin, Gilbert Shelton, Yves Chaland and Marti and we looked round shows of original art from Mexico, Germany, Spain and even Zaire, as well as the **BD** Museum which included Herge's original pencils for Tintin. One whole tent was packed with the French small press, many of a very high standard. There's so much more to tell you, but that will wait till future issues. But we can reveal the main awards, the **BD** equivalent of Oscars, called Alfreds after the cartoon penguin and the Salon's mascot. The Grand Prix went to J. Claude Mezieres for his excellent work on the SF series, **Valerian** and Best **BD** of the year went to Italian Attilio Micheluzzi for his **A La Recherche des Guerres Perdues** ('Remembrance of Wars Past'). And the children's award went to Peyo, inventor of the blue-skinned Schtroumpfs, better known here as **The Smurfs**.



MOEBIUS is a pen-name of a remarkable French artist, Jean Giraud. He currently has two very different best-selling **BD** series. As Giraud he illustrates Jean-Michel Charlier's gritty Western, **Lieutenant Blueberry**, now translated by Dargaud, New York in 'The Man With The Silver Star'. Then as Moebius he works with screenwriter Alejandro Jodorowsky on the misadventures of John Difool and the wondrous Incal, running in **Heavy Metal**. Last October he left France, where he felt too pressurised, to settle beneath the blue skies of Tahiti. But he has not given up drawing. Tahiti lies midway between Japan and California, who have both solicited him for forthcoming film productions. And with him and his family went two young artists and a colourist, with whom he has set up a studio, already hard at work on the next **Blueberry**. His latest quest for inspiration may well lead to a new

period of creativity. One of his last projects in France was a 39-page Moebius album, limited to 10,000 copies and given by Citroen Cars to all their dealers. Some Christmas present!



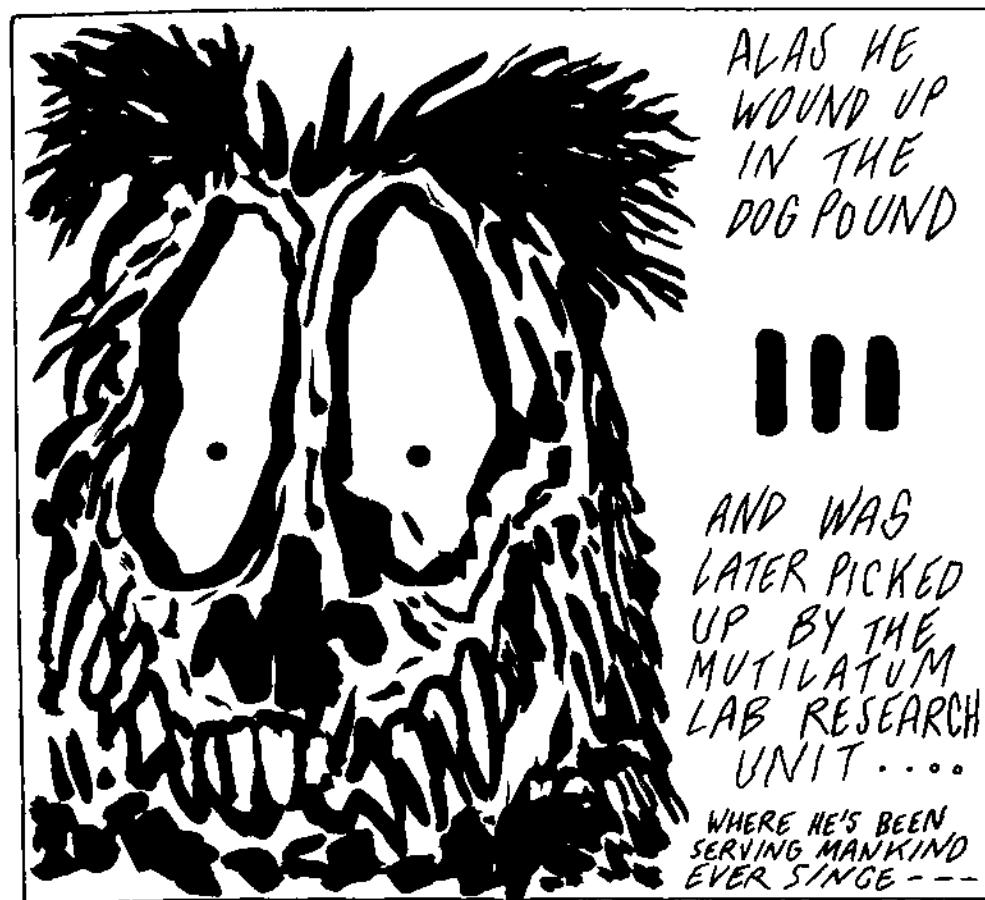
COLIN WILSON is in the unique position of being the only New Zealander working in French comics. Remembered here for his high-tech work on **Judge Dredd** and Rogue Trooper in **2000AD**, Colin has just scored a major triumph by being signed to draw a new companion series of **Lieutenant Blueberry** albums, re-establishing the story of Blueberry's youth. His first book is due by November '84.

ESCAPE 2's 3D-BD were devised by Paul Bignell and engineered by Peter Stanbury. For more, view Pacific's SF comic special, **Alien Worlds**. We may see red, but we won't go green!

DENIS GIFFORD starts his seventh year running his Association of Comics Enthusiasts. Your £5 membership entitles you to nine newsletters devoted to British comics. For this ACE service write to: 80 Silverdale, Sydenham, London SE26.



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AN ANTHOLOGY OF THE WORK OF

CLIFFORD HARPER

Plus interview by Adam Cornford



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BRIGGS

the gentle Bogeyman



Interview by Paul Gravett

In his first strip book in 1973, Raymond Briggs based his **Father Christmas** on his own father, who worked as a milkman for the Co-Op for thirty years, and he modelled Santa's house on his parents' home in Wimbledon Park, London, where he lived until he was 25. He's now 50, a quiet unassuming man, surprised by the success of his books, but not too impressed. He has been working as a children's book illustrator since the late fifties and won his first Kate Greenaway Medal for 897 illustrations in the **Mother Goose Treasury** in 1966. **Father Christmas** won him a second Medal, but again only for his illustrations and not his story, reflecting how people see the two as entirely separate. His most provocative book, **When The Wind Blows**, came 76th in the Top 100 Bestsellers of 1983, but it still confounded the chart's compilers, who had to dream up a special inadequate category to describe it — 'satire/strip'.

Not only younger readers, but adults too enjoy his books; his grumbling **Father Christmas**, very different from the jovial sugar-coated version; the slimy but sympathetic **Fungus The Bogeyman**; the dream-like magic of **The Snowman**; the naive daydreaming of **Gentleman Jim**; and most recently **When The Wind Blows**. This book is very much of our time. It challenges the vague notions many people have about a nuclear attack and shows what it would really be like. It ridicules the simplistic information put out by the Government; a copy was sent to every member of the House of Commons. Unlike many other books on nuclear catastrophe (**Barefoot Gen**, for example), it relates especially to the British public through the mind of a distinctly British writer. This must account for at least part of its huge success. Not that Briggs books appeal only in this country; they have been translated into many languages, including Japanese.

Raymond Briggs and I lunched on platters of cheese-and-tomato sandwiches with coleslaw, in a large pseudo-Tudor public house opposite the Art school where he teaches. He admitted to me that he's not got a good memory for names (he'd written mine on the back of his hand!)

B: The latest book I've bought is that marvellous **Ranxerox!**

P: *I can't imagine you liking that!*

B: It's so hideous, but there's marvellous composition — the drawing's beyond belief.

P: *But surely the content doesn't attract you?*

B: Oh no, it's revolting isn't it? Too awful for words! He just goes around killing people. And he squashes a little girl's hand — yeucch! But those marvellous foreshortened street and station scenes, where you glimpse things past other things in the background — brilliant. Also I've just bought that Roy Wilson book. He's one of my favourite people.

P: *Did you used to read him when you were young?*

B: Yes, without knowing it.

P: *What else did you read as a youngster? What made you want to become a cartoonist?*

B: I didn't want to be a strip cartoonist, I wanted to be more of a **Punch** cartoonist. There weren't many comics when I was a kid, because it was during the War. I had **The Champion**, I took over somebody else's order, you couldn't buy new comics, you could only get them on order. I read 'Leader of the Lost Commandoes', 'Rockfist Rogan, RAF' and all those! **Chips** a bit, and **Rainbow**.

P: *What about The Wizard?*

B: Oh yes, that was one of the main ones, with Wilson in his black tights.

P: *Did you draw at that age?*

B: Yes, on letters I'd send home, when I was evacuated, I started wanting to be a cartoonist from quite an early age, about 12 or 13.

P: *Did your parents support the idea?*

B: Yes, they always let me do what I wanted. I was a spoilt only child, so I was indulged in that sense. I was more educated than they were, and they were thrilled that I was going on to any sort of higher education.

P: *You went to Wimbledon Art College. What was that like?*

B: It was a bit mad, because when I said I wanted to be a cartoonist, the bloke at the interview nearly went through the roof! "*Good God boy, is that all you want to do?*" The Principal's idea was that the modern world was awful and the world had gone downhill from the Italian Renaissance onwards! Modern things like magazines, films (television wasn't around then) were bad. You weren't even supposed to look at magazines, but I revolted against that. I can remember looking at the **Daily Mirror** we had every day and thinking '*A quick look wouldn't hurt!*' and going through it almost like touching pitch — grotesque really! Strips I remember in the **Mirror** in the War — a

wonderful one called 'Belinda and the Bomb Alley Boys' — beautiful. 'Buck Ryan', 'Ruggles', 'Garth' — the early crudely drawn one by Steve Dowling. I used to enjoy those. So I spent four years there trying to be a painter, with doubtful success. Then I went into the army for two years and carried on drawing — I was quite a workaholic. Then I went on to the The Slade, home of pure painting for two years.

P: When were you first published?

B: After leaving Slade in '57. The first thing was in **House and Garden** — 'How Deep To Plant Your Bulbs' — a diagram of five horizontal lines and these hyacinths, daffodils and whatnot! Got eight guineas for that, which I thought was fantastic. It only took about half an hour. Actually getting paid was a great thrill. I did straight illustration then, but no cartoons.

P: You never approached **Punch**?

B: No never. I used to be able to think of humorous ideas, but not actual jokes. I'm basically a humorous artist, I'm not a joke merchant.

P: So you prefer to build up your humour with your storytelling and characters?

B: That's right. It's very different.

P: What made you take up writing your own books?

B: I got fed up illustrating other people's ideas, I could write better myself. Not some fantastic conceit, just the stuff was really bad. So I wrote some stories and to my amazement they got published.



P: Your first strip books were **Father Christmas** and **Father Christmas Goes On Holiday**. Did you ever have any contact with children to get ideas for your books?

B: No, it's got nothing to do with studying children or knowing their likes and dislikes. You just do the book the way you want, and if you're lucky, you're on the same wavelength as other people of any age. The age doesn't matter. Once a child can read fluently, I don't see there's any difference.

P: Were you worried about putting all those long words in **Fungus the Bogeyman**?

B: No, they can either look them up or skip them. People have said that it's sent kids scurrying to the dictionary, which is all good education.

P: Where did the idea for **Fungus the Bogeyman** come from?

B: I was going to do an alphabet of revolting things, but that seemed a bit feeble, so I created Fungus. I was anxious to avoid sick humour and keep it funny-disgusting. The point about Fungus is that like all of us he wonders what he's alive for. It's about his search for a role. I took ages on it. I said to the editor, 'You're not going to like it and you're almost certainly not going to publish it!' I was amazed how easily they accepted it, apart from a few things cut out with those black panels.

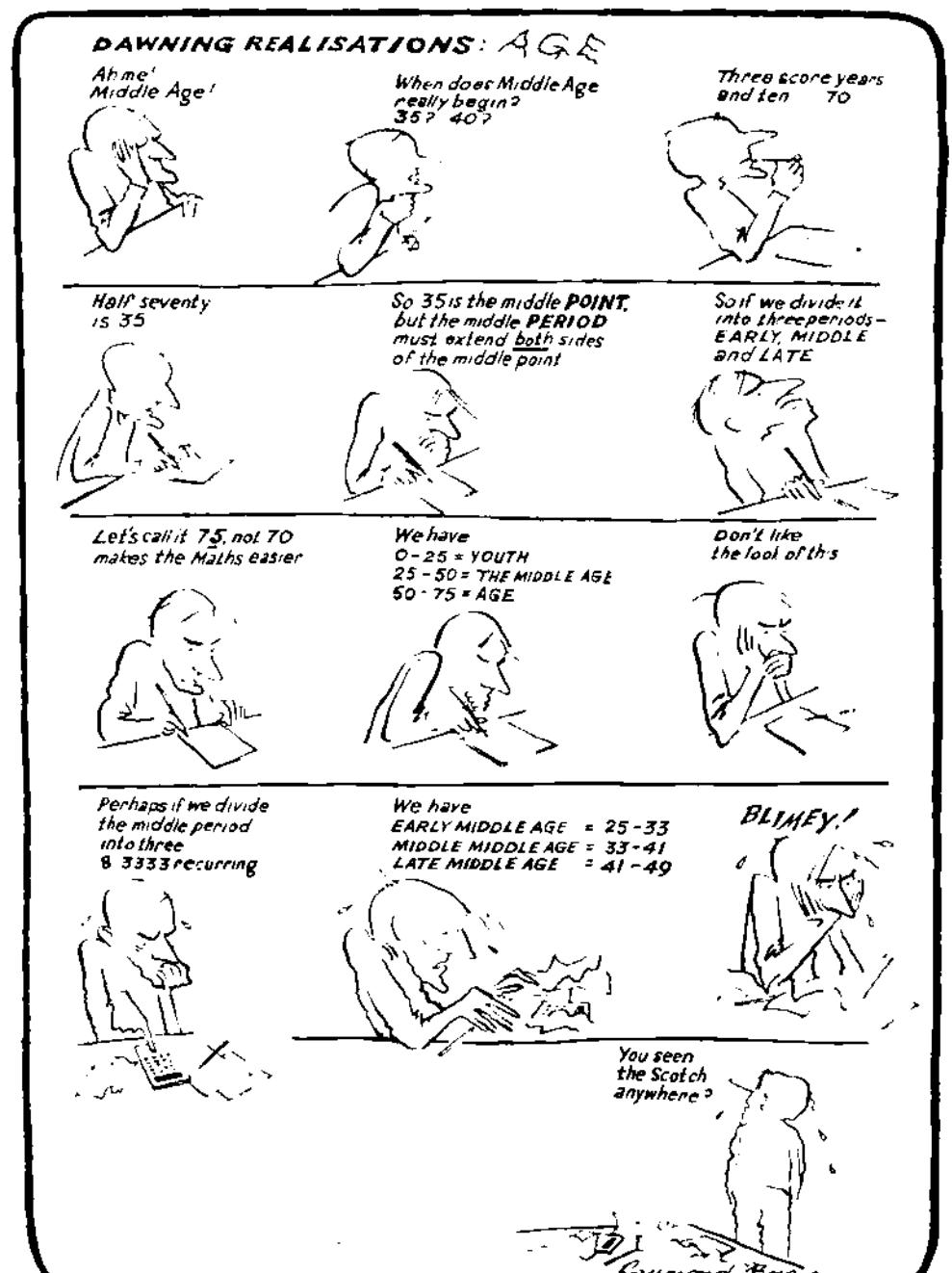


P: So those were actually drawn and covered over? like the panel of **Fungus**' loo?

B: No the lavatory was a genuine one — I didn't want to draw that! I covered it over and that gave me the idea, when the editor wanted other alterations, to do the same and save the bother of re-doing it. And it made it look worse, because if you cover something up, you make it look more obscene!

P: Do you have any plans for a sequel to **Fungus**?

B: Fungus is the ongoing saga of nothing happening! I've written two or three books in broad outline. Fungus was going to be a stage musical directed by Richard Eyre and a 20th Century Fox musical film. That's fizzled out. Now another man wants to put on a stage musical as a route to doing a film. I've been asked to write six half-hour television films. I was commissioned to write five 8-minute Bogey radio plays for the BBC which they are still considering. And a young composer I met wants to write an opera about it.



▲ ONE OF EIGHT STRIPS ENTERED FOR THE SUNDAY TIMES COMPETITION AND PUBLISHED IN THE GUARDIAN IN 1983

Bob Hoskins, the actor, wanted to play Fungus. He said, 'That's me, that's the story of my life that book.' He'd be good at it, he's the right size, short and punchy.

P: How do you work on your stories?

B: When I've sorted out my ideas for a book, I do a rough in pencil to show the publishers. That's the nice part. The worst part is planning the space. I hand-letter all the text, then cut it up and put it down on twenty layout boards (for forty pages) to see how much room it takes up and how much is left for the pictures. With **When The Wind Blows** I kept having more ideas and having to re-design the layout. To add four frames meant re-arranging all the others, making them a bit smaller. When it's all planned, I work on each double spread. I pencil in the outlines, ink in lines, do the lettering using a magnifying glass and colouring with water colours and crayons. It can be two years after the original idea that I give the publishers the final artwork

not get anywhere and it's crazy, but the other alternative is even crazier, going on having more and more weapons when we can already blow one another to bits ten or twenty times over.

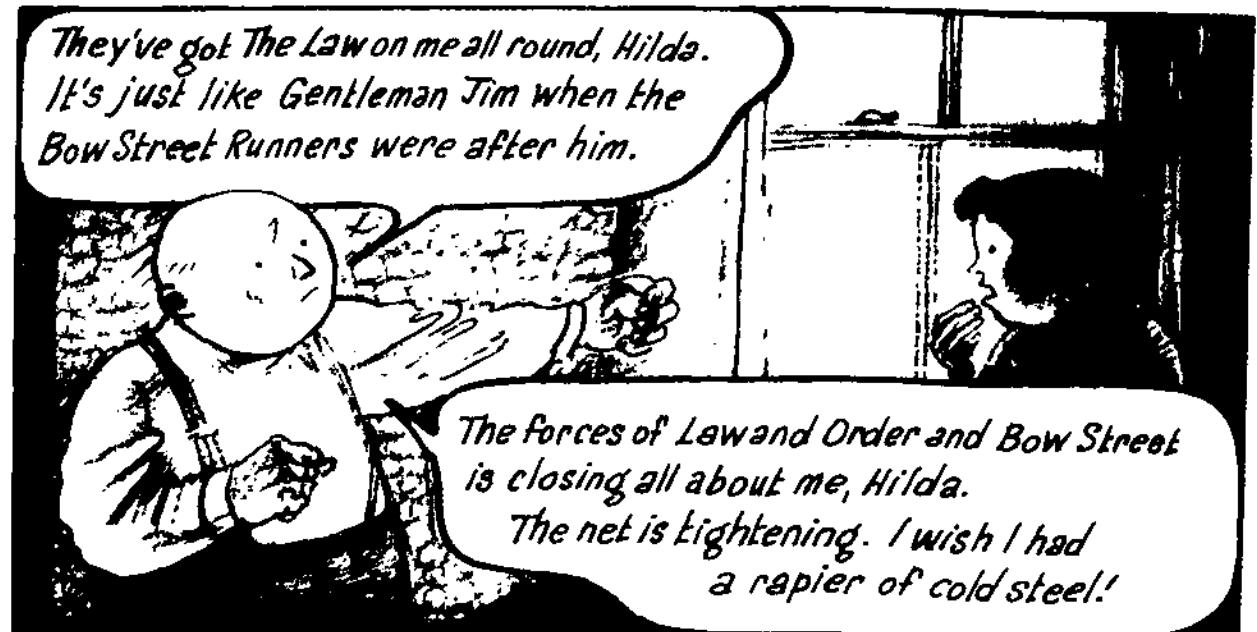
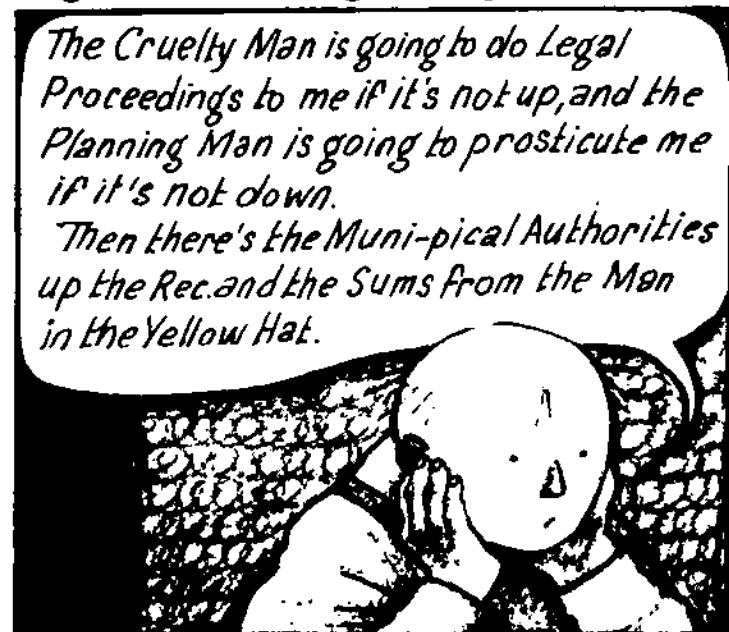
P: Do you think your book helped make the public more aware of the problem?

B: Yes, judging from letters I've had, saying they'd never thought about this before.

P: Was that your intention?

B: I just wanted to visualise the situation as totally real. It's the same principle as with **Fungus**, **Father Christmas**, **The Snowman** — situations that are imaginary — or in the case of **When The Wind Blows**, all too real. What are you and me going to do when you hear the announcement, 'They're on their way'?

P: At least the Bloggs have got the leaflets! Everyone will be referring to their copies of your book to see what to do! (Laughter) Would you ever give up doing books in favour of other media?



from which the printers make the book. Once I kept a record of the time it took to do two pages. Pencilling 20 hours, inking 18 hours, colouring 25 hours. And all that's after months of getting ideas, writing and planning.

P: *Fungus* took a lot of research, whereas *I imagine The Snowman* was more spontaneous?

B: Yes, I did that as light relief after **Fungus**, which was so wordy and long-winded. **The Snowman** was silent and shorter. That came from a comic I'd had years before with snowmen coming to life. It stuck in my mind as a good theme to pinch.

P: Your next book, *Gentleman Jim* in 1980, introduced *Jim and Hilda Bloggs*.

B: I based them on my parents. Not so much my father really, but my mum was very much one for not thinking and getting on with the dusting, never challenging authority.

P: In *Gentleman Jim* they come up against the forces of law and society. What gave you the idea of involving them in a nuclear war in **When the Wind Blows**?

B: I was watching a Panorama programme on TV about nuclear contingency planning. It affected me strongly and I thought 'Here's my next book'. I wanted to see if a nuclear attack does happen, what do people actually do? I feel very strongly about Government propaganda. The authorities are playing it down, pretending it's like a Second World War, when it jolly well isn't. I wanted people to know what's involved, then they can make up their minds.

P: You felt the Campaign for Nuclear Disarmament was a bit simplistic. Haven't you joined now?

B: Yes. It's still simplistic! (Laughter) But it's the only thing to do, anything else is total insanity. CND might

B: No, I'm a book doer. But I'd like to do more writing, particularly for radio. Theatre is so difficult. The great thing about writing for radio is that it's so much closer to what you actually write, the only difference is that the voices come alive, you don't have all these stage directors and costume and lighting people!

P: *When The Wind Blows* was a very successful radio play. Were you worried that people hearing the warnings of a nuclear attack, might think it was real? Like Orson Welles' 'War of the Worlds' broadcast in 1938?

B: Yes, I had to re-write it. We had Brian Perkins, the Radio 4 announcer, the voice of the BBC, and hearing him in the studio making the announcement was chilling, his voice gave it such authority. I had to have Hilda Bloggs hum over it, so listeners would realise it wasn't the real thing.

P: Did you watch the TV film, 'The Day After'?

B: Yes, everyone sneers at it, but I thought it was quite good. It was terrifying being able to see from your back garden the missiles taking off and the mushroom cloud.

P: Have you read the Japanese anti-nuclear manga, *Barefoot Gen*, set in Hiroshima?

B: Yes, I'm in two minds about **Gen**. Its heart is in the right place, but it's so vulgarly drawn, everyone's got their mouth wide open on every page. But how can you be harshly critical, when the man was actually there and saw all that? I think when you're dealing with nuclear war, you tend to go in one of two ways. Either you treat the horror symbolically, in which case it tends to turn into art or fairy story — clouds, naked people,

P: Like William Blake!



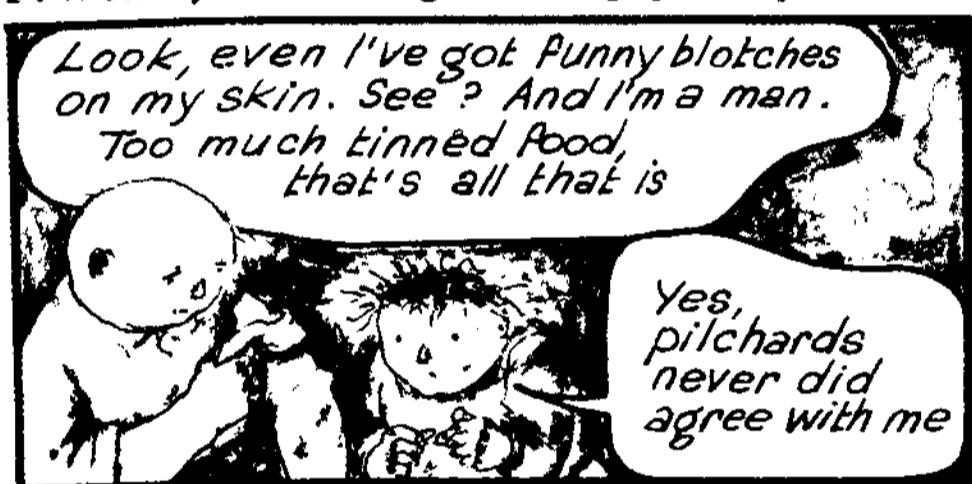
▲ JIM AND HILDA BLOGGS, JUST BEFORE THE BLAST

B: Exactly, Dante's Inferno type stuff. Or you treat the horror realistically, as in **Barefoot Gen**, where he has people walking about with spikes of glass sticking out like Jack Frost, and you think '*Oh this is ridiculous*'. You know all these things happened, but they're so horrific that you can't portray them. It becomes pantomime and that approach leads straight to the horror comic. It's so horrific, it becomes comical. Suggestion is so much more powerful.

P: You entered the **Sunday Times**' cartoon competition. How did you do?

B: I came second. I originally wanted to do humorous drawing for newspapers. My main incentive was that they said the winner would get a space in the **Sunday Times**, but they didn't even give the winner (**Punch** cartoonist Haldane) any space!

P: Would you like a regular newspaper strip?



B: I was asked to do a daily **Fungus** strip in the **Guardian** for six months, but it's a huge task. I'd want to do enough to get a book out of it at the end, otherwise it just disappears into the pulp. I was reading Steve Bell recently — wonderful. I wish they'd give him more space. It's so narrow and vertical. If I did a strip, I'd cut it in half across and have a double tier of three panels to avoid those awful vertical panels.

P: Do you enjoy **Posy Simmonds**?

B: Oh yes, a lot. I don't think much of Bretecher. I like the ideas but I get bored with those heavy repetitive drawings of great puddingy women. It's lacking in variety.

P: Do you read any British comics, like **2000 AD** or **Warrior**?

B: I've seen them, but I don't take much interest in them, because they're violence and war for the most part. That's what's wrong with comics. Most of the things are so vile! I don't see why they shouldn't be perfectly straightforward. Why has it always got to be sex and violence? I thought we'd outgrown all that in the sixties.

P: I'll overlook your buying **Ranxerox**!

B: (Laughter) Yes, but I wish he'd apply his skills to something more interesting. He could have the violence, but deal with homelessness or policing, say. In England comics aren't considered anything, but when you see the subject matter of some of them, you can understand why! It's always the same old naked girl strangling snakes or with bats in her hair. My

'unmentionables' are terribly cosy compared to these things. For instance, I joined the Society of Strip Illustration once and went to a few meetings and felt like a fish out of water. I felt they regarded me as a Beatrix Potter figure, all sweet and pretty! Then I was going to join the Cartoonists' Club, but they're all hard newspaper cartoonists, which I was away from as well. I am in the Society of Authors but feel out of place there too, as they're all *proper* writers.

P: Whom do you like reading?

B: Philip Larkin's one of my favourites, I like his poetry and I'm reading his **Required Writing**. I saw **Gulliver's Travels** at the Gate theatre at the Latchmere and that's made me go back to Swift. Stevie Smith's poetry, William Trevor, all sorts. I just get piles of second hand books.

P: You're also a Jazz fan.

B: Yes, I grew up with Trad Jazz and then got bored with that and moved on to what was in the fifties Modern Jazz. But most of them are old men or dead now!

P: You're teaching in an Art college now. Do you encourage students to take up cartooning?

B: No, but there are usually one or two people each year who want to do it anyway. In fact there's quite a strong feeling against it here, people who disapprove of cartooning in the old way Art schools always did, as something lower class. Incredible! That's the whole daft thing about Fine Art. The most you can ever hope to get is an exhibition in the West End, where you're seen by maybe a few hundred people. Far more people can get to see you, if you're published in a book or magazine.

P: What can we expect from you next?

B: A humorous political book, out this September, if I can get it done in time. A straight picture book, not in strips, because I didn't need that many pictures.

P: What do you see of yourself in your characters?

B: I think they're all a bit like me. Father Christmas is the grumpy one, **Fungus** is the depressive one.

P: But you've got a good sense of humour...

B: Yes, but most depressive people have!



RAYMOND BRIGGS

1973 — **FATHER CHRISTMAS**

1975 — **FATHER CHRISTMAS GOES ON HOLIDAY**

1977 — **FUNGUS THE BOGEYMAN**

1978 — **THE SNOWMAN**

1980 — **GENTLEMAN JIM**

1982 — **WHEN THE WIND BLOWS**

1982 — **FUNGUS PLOP-UP BOOK**

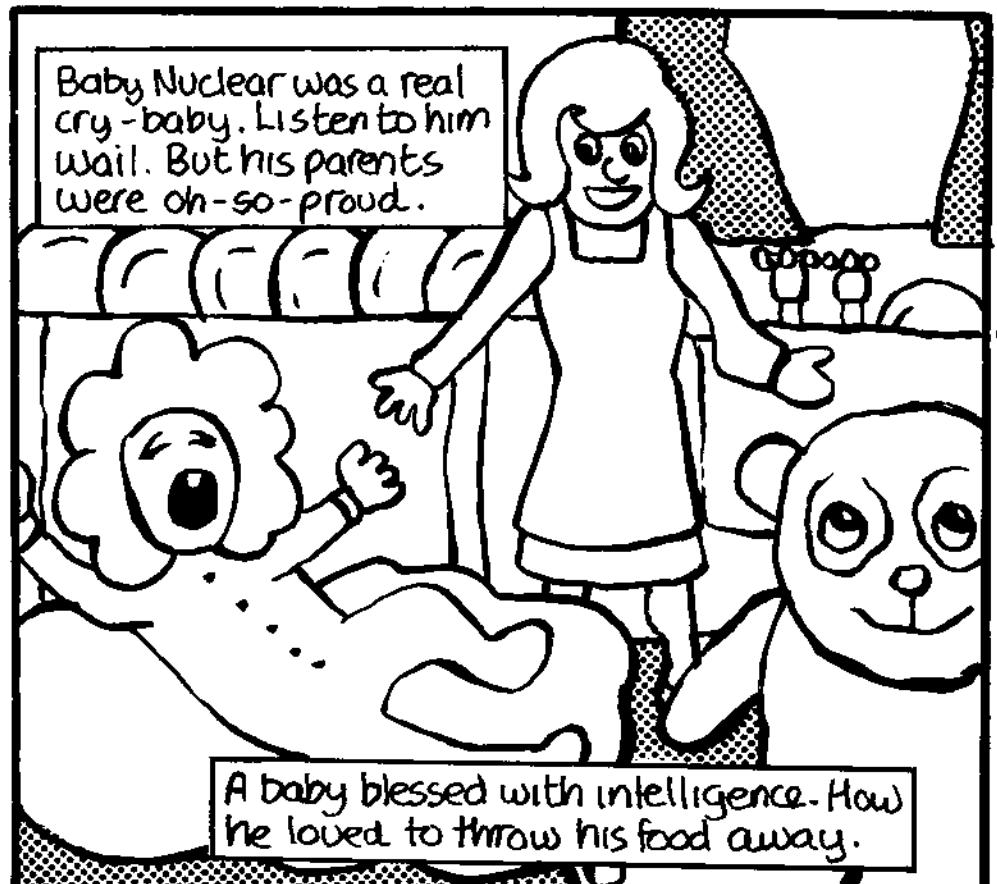
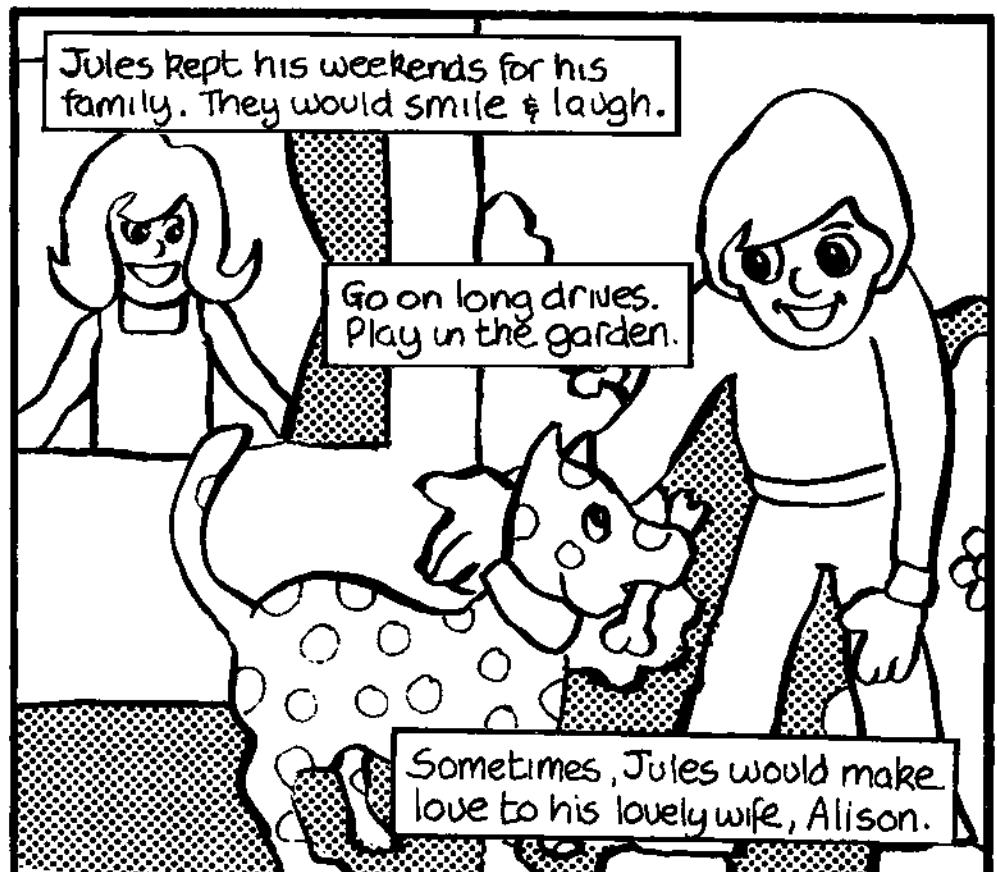
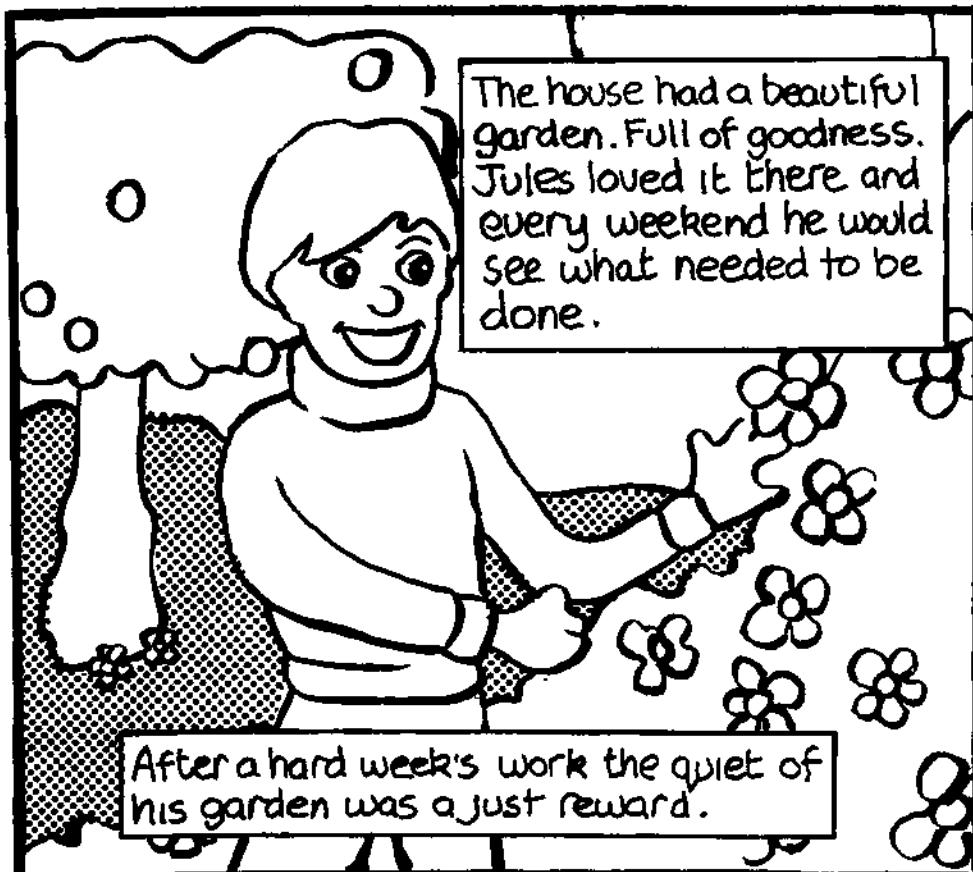
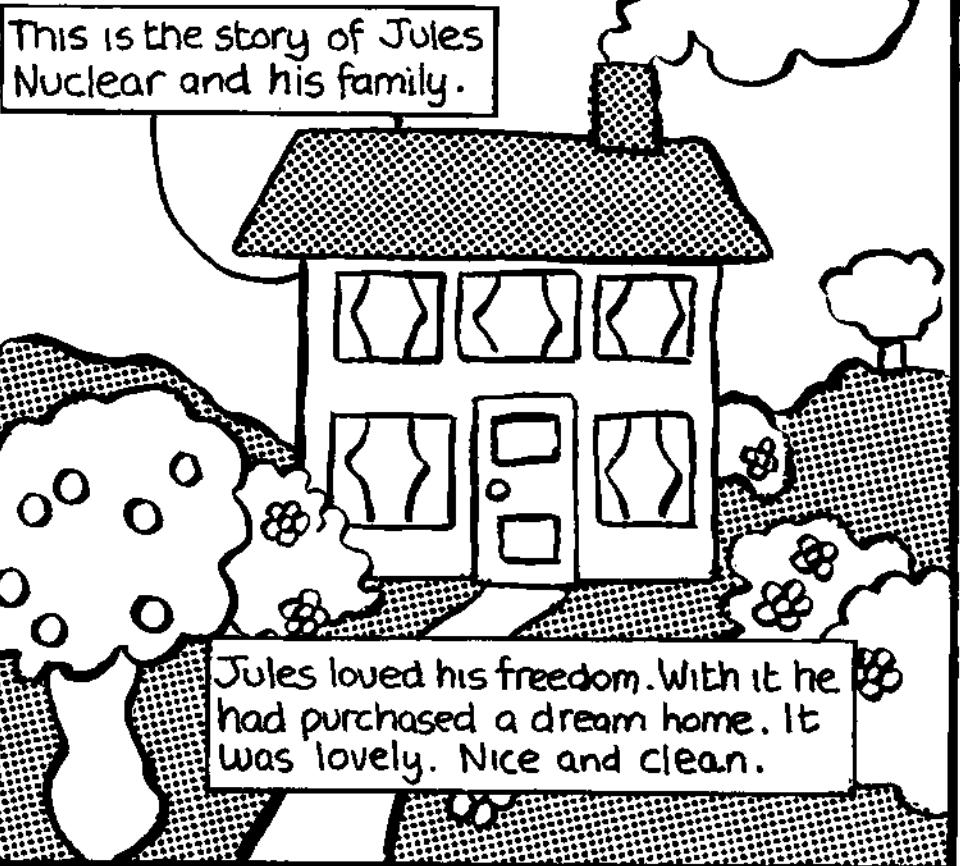


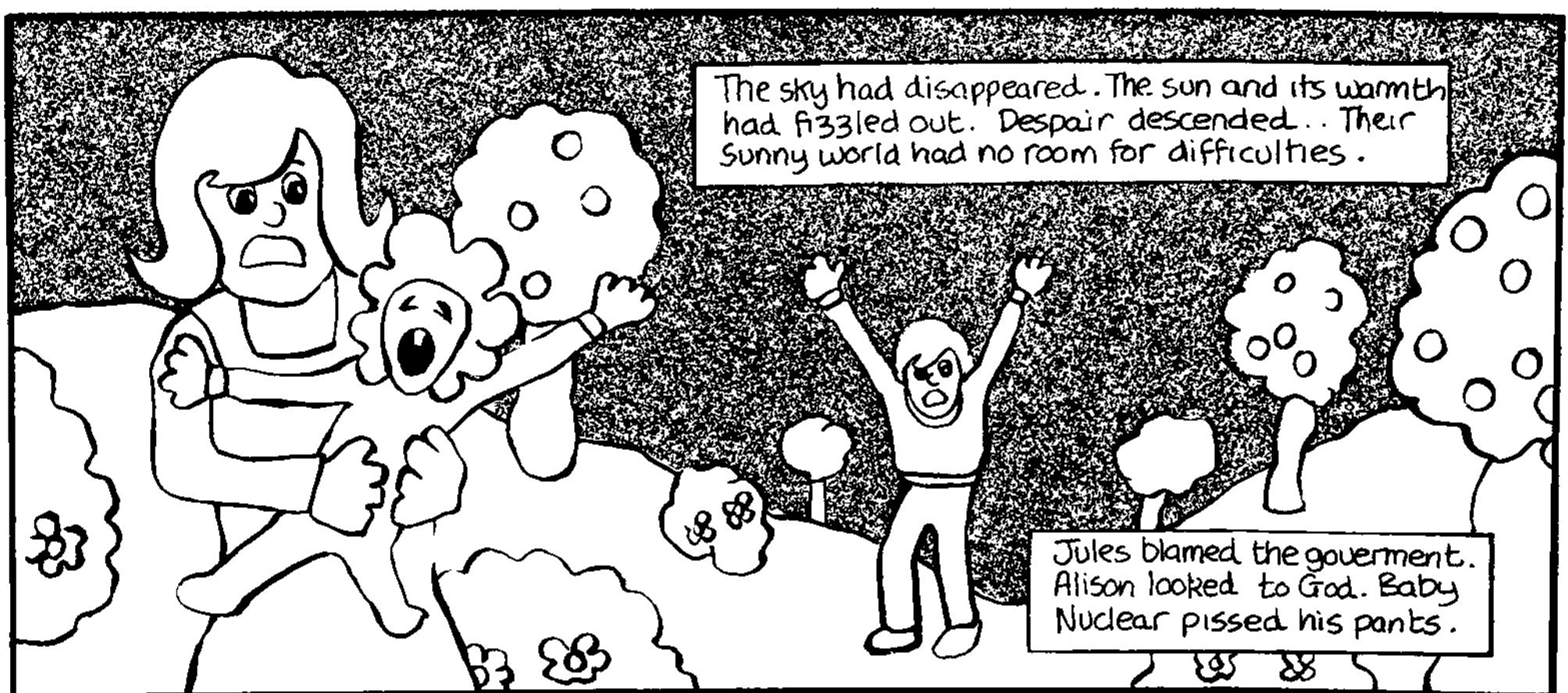
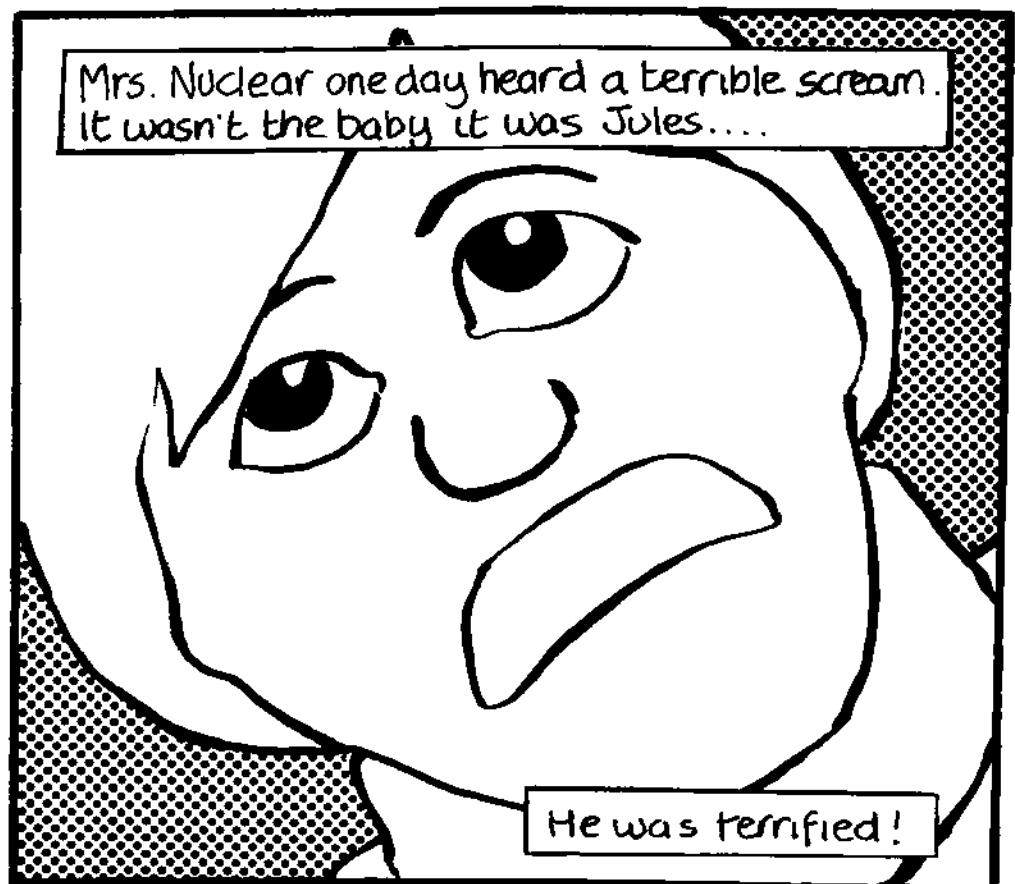
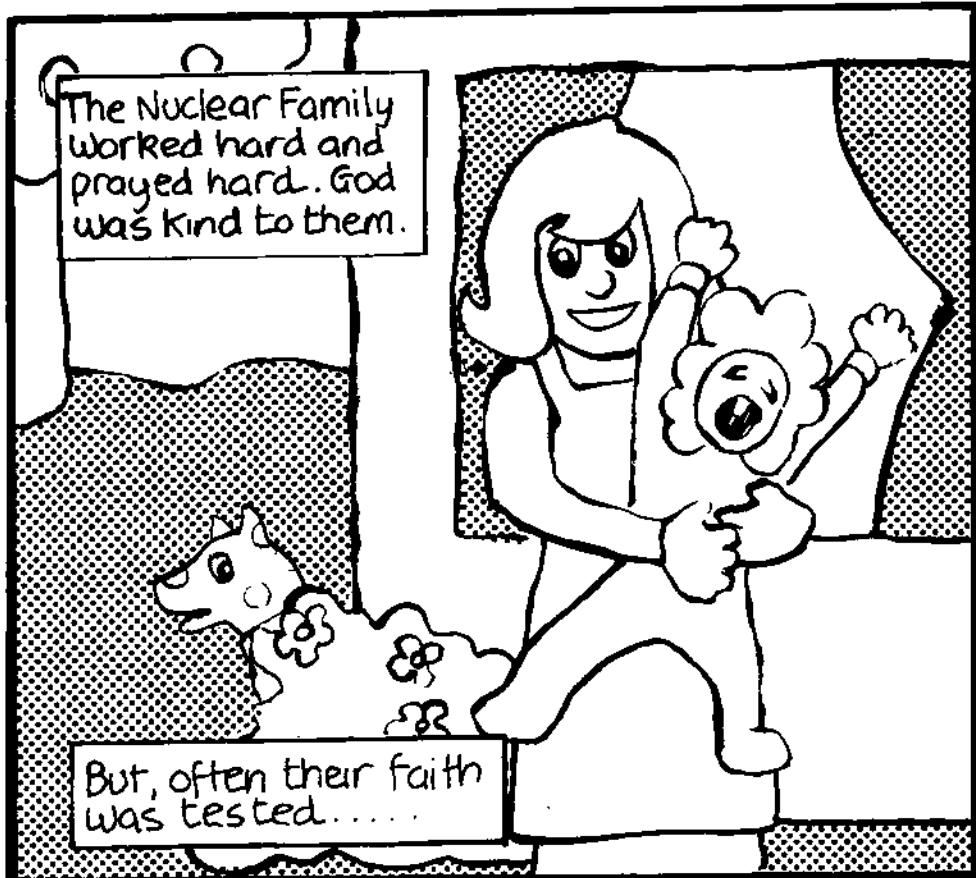
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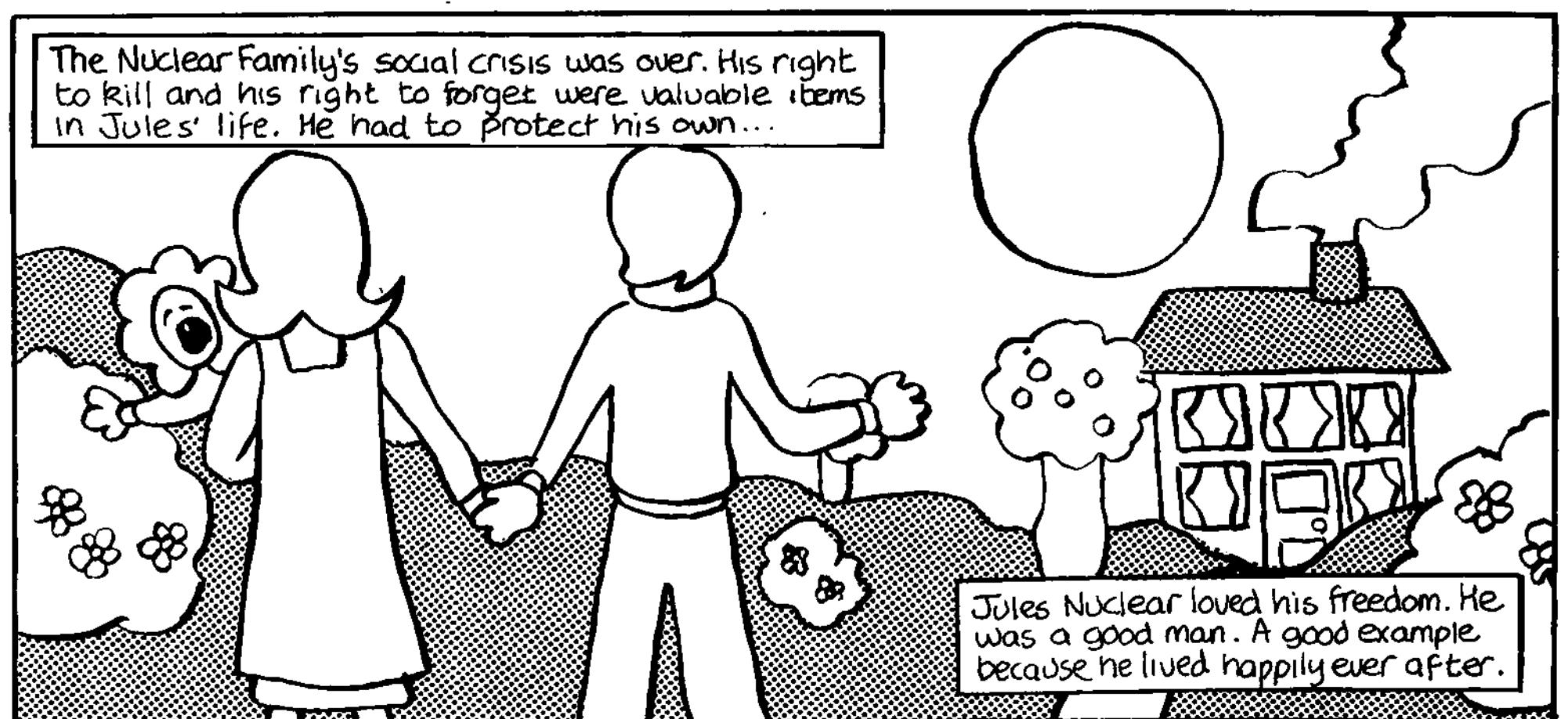
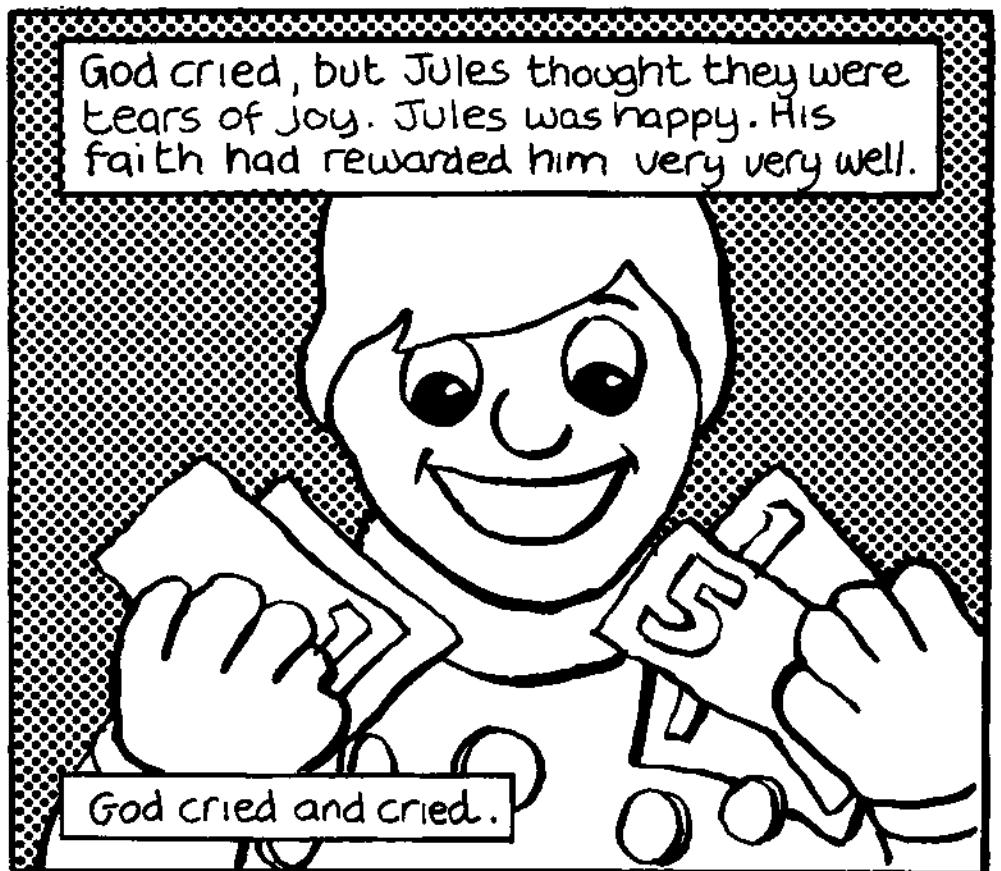
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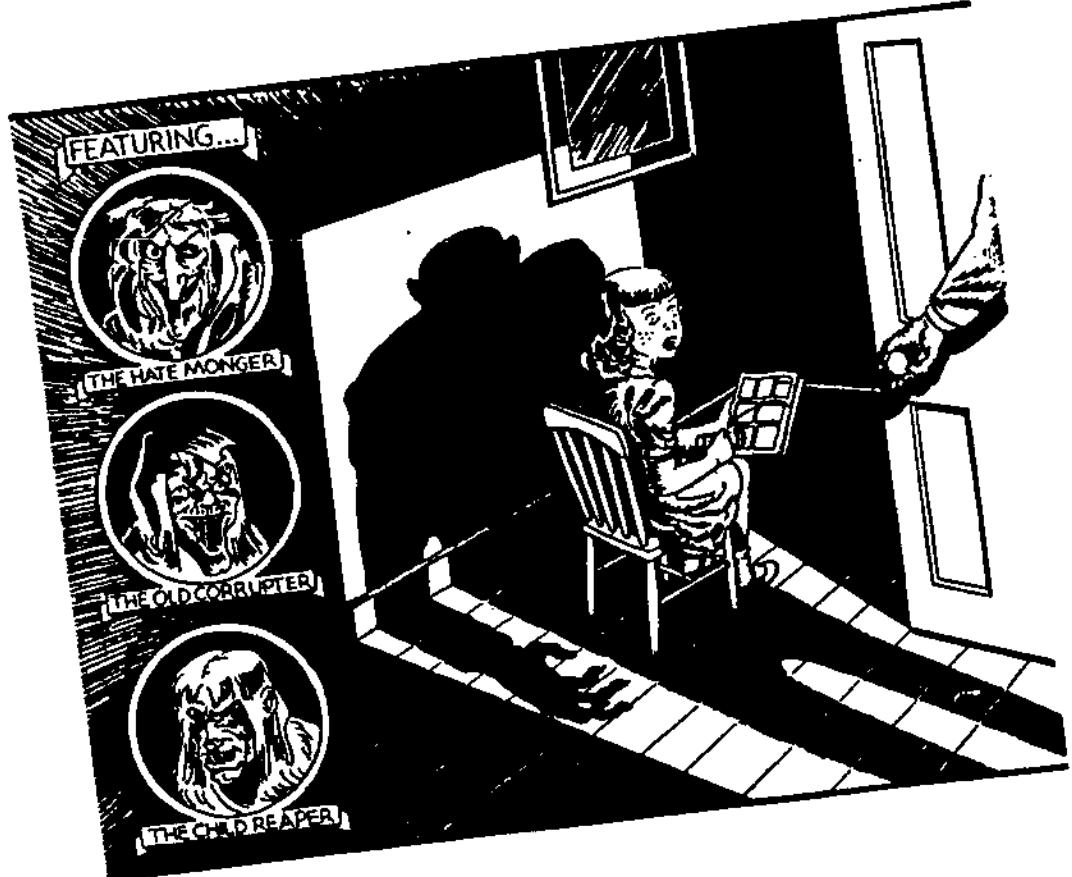






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BOOK-REVUE

THE COMIC ART OF ROY WILSON

By Alan Clark and David Ashford

A tribute to the most influential artist in British Children's comics from the twenties and thirties. Roy Wilson, born in 1900, practically invented their traditional style. A contemporary of Herge, he could be said to have had as significant an influence on the early development of comics in this country, as Herge had in Belgium and France. In a three-page biography, the authors tell the story of his more than forty years in comics. After the first World War, Wilson was apprenticed to cartoonist Don Newhouse, under whom his skill rapidly developed. Many strips are reprinted here in chronological order, from the resting thespians, 'Roland Butter and Hammond Deggs' in **Butterfly** (1921) to his last work on 'Morecambe and Wise', his favourite T.V. comedians in **Buster** (1964), the year before his death.

Full colour paintings for the covers of annuals as well as working sketches are shown. All his work brims over with the jollity of Merrie England. He fills every frame with humorous details, particularly inquisitive animals, and everywhere beam grinning, smiling faces. He was able to express such vitality and movement that, as the authors suggest, he would have made a marvellous film animator. Instead Roy Wilson remains a marvellous comic artist.

PAT MILLS AND KEVIN O'NEILL

NEMESIS The WARLOCK Book One



Author Pat Mills casts us humans in this macabre fantasy as crazed zealots, who persecute all aliens because they are different or 'deviant'. Goading them on in this crusade of intergalactic racism is the cruel bigot, Torquemada, after the



▲ FORMER GOON, HARRY SECOMBE FROM FILM FUN (1960)

SERGE CLERC

La Nuit du Mocambo ('The Night at the Mocambo')

Apart from his BD Rock strips in **Rocker**, Clerc is best known here for his stylish illustrations, such as Carmel's record sleeves. But with this book he proves his ability as a stripwriter.

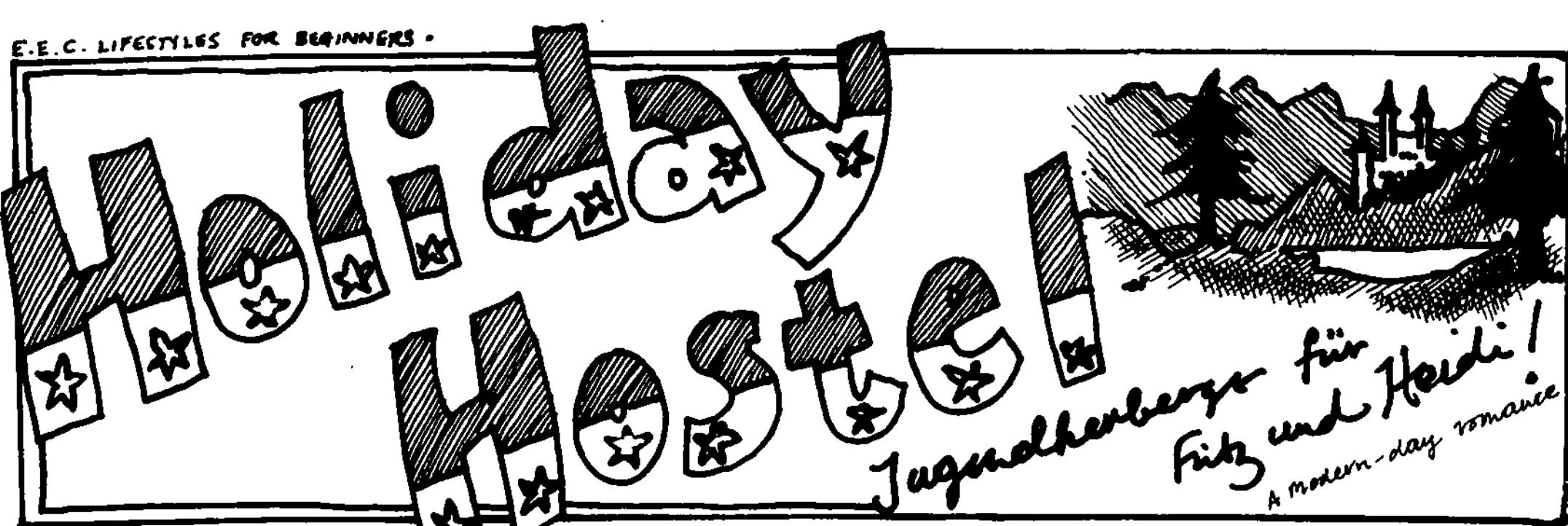
Reporter Phil Perfect and his pal Sam Bronx come to life in five



technicolor short stories, linked by Sam's narration. Having defined their world with details of clothes, interior design, architecture and cars, Clerc has developed their characterisation. From the riotous night out at the Club Mocambo to the witty dialogue in the last two stories, Clerc has moved forward from the clichés of Rock'N'Roll. The only disappointment is a weak painted cover. You can get by with school French, except for occasional slang.

Humanoides Associes 40 Francs (£4.55 by import, order from good stockists) 68 pages **Phil Perfect** Perfect Bound Softback

Titan Books £3.95 100 pages Perfect Bound Softback



1. This is Heidi Schmidt; she's getting all her things packed, ready for her youth-hostelling holiday in the Black Forest with her handsome older cousin, Fritz.



2. Cousin Fritz had long been her hero and this was their first excursion together; she hoped to get to know him better!



3. Actually, Cousin Fritz had quite a thing about her, too, and he had sent her a heart-shaped gâteau last St. Valentine's day!



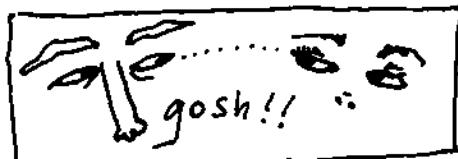
4. She had treasured this object for a whole year, little guessing who had sent it to her.....

Anyway, let's get on with things, it's so easy to get sidetracked isn't it?

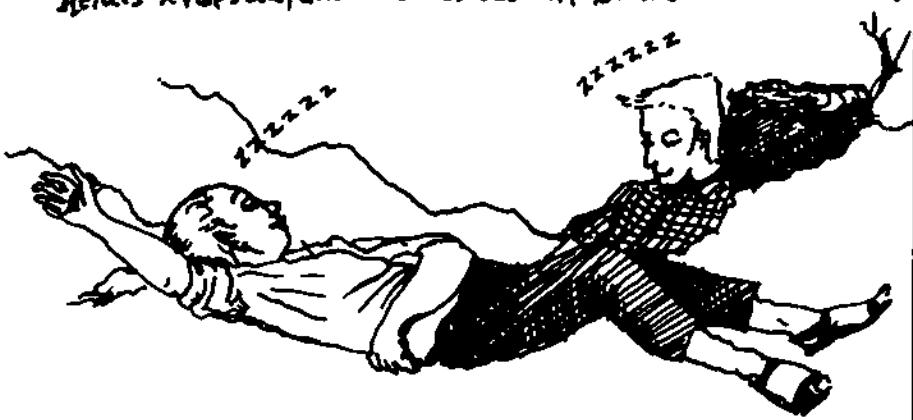
5. And off they go!



6. They tour the Rhineland, the most beautiful part of Germany, taking romantic boat trips on the River itself, visiting wonderful castles and palaces, sampling the wines, usw. The whole time their romance bloomed, as their heads crashed together romantically, their hands "accidentally" brushed, their eyes met in a crowd....



7. But their romance was to end! One day they visited a market, and armed with *wurst* (that's a kind of sausage) and wine, they made their way down to the river bank for their first ever swim together.... they drank the wine, unfortunately forgetting the sausage, which remained in Heidi's knapsack, and then dozed off, for the sun was so hot!



8. They are awakened by the lonely call of an eagle, and they decide to go for a refreshing dip; they remove their outer clothing....



11. Have you guessed what the smell was? Fritz made a hasty excuse and packed up, returning home by the next steamer....



9. At this point I must mention Fritz's penchant for total hygiene; he had been put off by many a potential fiancee whose smile revealed a tiny portion of cabbage stuck to their incisor, or whom he had caught with a delicately manicured finger probing a flushed nostril! As Heidi removed her clothing, he eyed her approvingly—she had a well-scrubbed healthy look and there was a minimum of superfluous hair upon her.... he strode up to her, ready to toss her playfully into the rushing waters.... but....



12. When he gets home he explains his sudden change of spirit to his best friend Ernst, over a bier.



13. And poor Heidi, unaware of her faux-pas, sadly trudges back home, her one memory of her blissful few days with her handsome cousin remaining in her bag, until she fell in love with a tolerant farmer who wed her, and they lived happily ever after.



The End.

▼ **FRED HERRING** Russell Christian's strips have a curious dream-like surrealism. F goes on holiday with a nasty insect, joins the revolution and survives an earthquake. A bizarre and interestingly written booklet. 16 A5 pages for 30p + post from 26 Carnarvon Road, Redland, Bristol 6.



● **GRAB-BAG** is Paul Johnson's first zine of 11 strips in all. A variety of styles and approaches, on themes like sexism and the Falklands conflict, some lighter one-pagers and more abstract ideas such as 'Accident'. Experiments in story-telling, 28 A5 pages for 40p + post from 104 Croxdale Road, Boreham Wood, Herts.

● **THE HANDICAP** is probably Ed Pinsent's most ambitious story so far. Myron is a manic mannikin-maker, who one day meets a stranger who looks just like his next doll. This mystery deepens and ends even deeper, only partly resolved. Compulsive stuff. 28 A5 pages with hand-coloured cover for 60p + post from 9 Menlove Gardens West, Liverpool L18 1DL.

● **MAD DOG 8** a speculative fiction comic with somewhat involved serials and good short complete strips.

▼ Among them, SMS' drawing on his SF/philosophy strip carries a "whiff of formaldehyde", and Chris Brasted's cartoonish 'Winslow's Forfeit' with Henry Aspinal and his butler Crabtree recalls P.G. Wodehouse. 32 A4 pages for 50p + post from Chris, 78 Oxford Avenue, Southampton SO2 0DN.



● **MEANWHILE 2** presents more beautiful illustration from Mandarin Graphics, a group of young artists, joined this issue by Graham Baker. What their strips lack in story content, they more than make up for in presentation. Neil Jones' 'Stiletto' however has too many similarities to Frank Miller's **Elektra**. But Dave McKean is a passionate illustrator. 32 trimmed A4 pages for 65p + post from Dave, Brambles, Burchetts Green, Maidenhead, Berks.

FAST FICTION

— F — A — C — T — S —

This is a selection from the best of the wide range of small press magazines. If you produce your own, send a copy to the Editors to be included in this section, space permitting. These and a great deal more can be bought from the Fast Fiction Table at the bi-monthly Comic Marts at Westminster Hall (12 noon April 7th, June 2nd and August 4th — admission free) and at the Comic Convention on May 26th to 28th at the Midlands Arts Centre, Birmingham where artists, writers and editors meet from all over the country.

● **MIRACULOUS CIRCUMSTANCES**

4 continues Bob Moulder's historical comedy, 'The Witch Hunt' set in post Civil War London, Geoff Chamber's version of a book of Spanish tales, 'The Saragossa Manuscripts' and Jim Fortey and Martin McCrory's fantasy 'The Shadow Lands', plus four shorts. Accomplished, literate, but with such long gaps between issues, the serials may suffer. 85p + post from Luddite Enterprises, 17 Connington Crescent, Chingford, London E4 6LE.



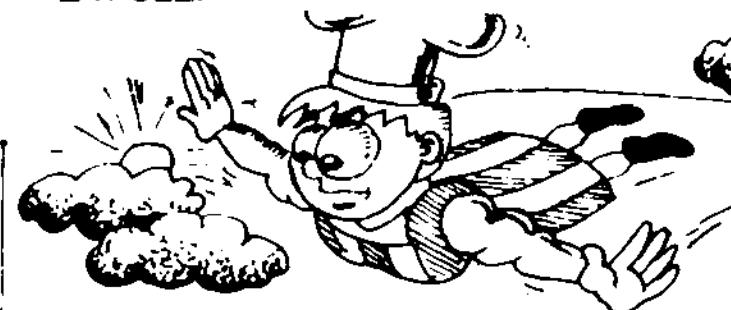
▲ **NERK** bad taste abounds as the dreaded Drain Punx of Chelsea attack the only self-governing London borough of Nerkminster — through their lavatories. Philip Laskey draws in a lav-ish loo-se style and seems to be enjoying himself. You will too. Hand-coloured covers, 12 A4 pages for 30p + post — five issues so far. 29 Harrow Gardens, Warlingham, Surrey CR3 9ES.

PENGUINFLIGHT 1 & 2 show B.R. Dilworth's progress and promise. A mixture of humour and melancholy, poetry and illustration. Good early efforts. Both have 28 A5 pages for 30p + post from 69 New Street, Halstead, Essex CO9 1DB.

● **RATMAN 3** sadly the last issue, as our rodent hero foils the Mad Chef's plot to wipe out all fast food, by Bambos Georgiou. Helen McCookerybook exposes 'Wild Happenings in Westwood City' country-and-western style. 16 A5 pages for 20p + post from 136 Bellingham Road, Catford SE6.

● **SCAN 26** starts with its last issue and is working back! Main attraction is a simple 3-page story written by John Freeman and adapted with individual drawing by Matthew Bingham.

There's a crazy one-pager on cartoon characters put out of work, letters and asides. 8 A4 pages for 20p + post from 126A Greaves Road, Lancaster, LA1 5EZ.



▲ **SUPERCOOK 1** is by Michael (no relation) Cook, whose mild-mannered baker solves the mystery of killer hedgehogs. Are people really more important than animals? A very promising first zine, 20 A5 pages for 20p + post from 11 Windmill Avenue, Wokingham, Berks RG11 2XA.

● **XIMOC 8** runs new adventures of 'The Crazy Crew of The Saucy Sue' by Davy Francis, who also draws the cover, and Lightning's 'Chunky and The Green Monkey', also Jak Sowerby's Kirby/Panter-ish 'Final Factory' and Hilary Robinson and Graham Courtenay on two wheels in 'Nightriders'. This and more SF/Fantasy in 36 A4 pages for 50p + post from Blackdog Publications, 22 Lombard Street, Belfast BT1 1RD.



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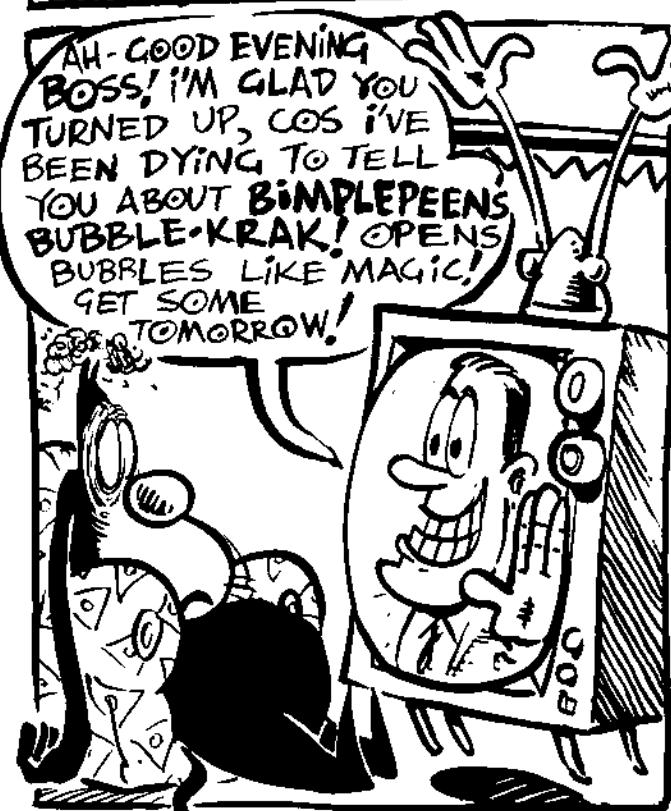
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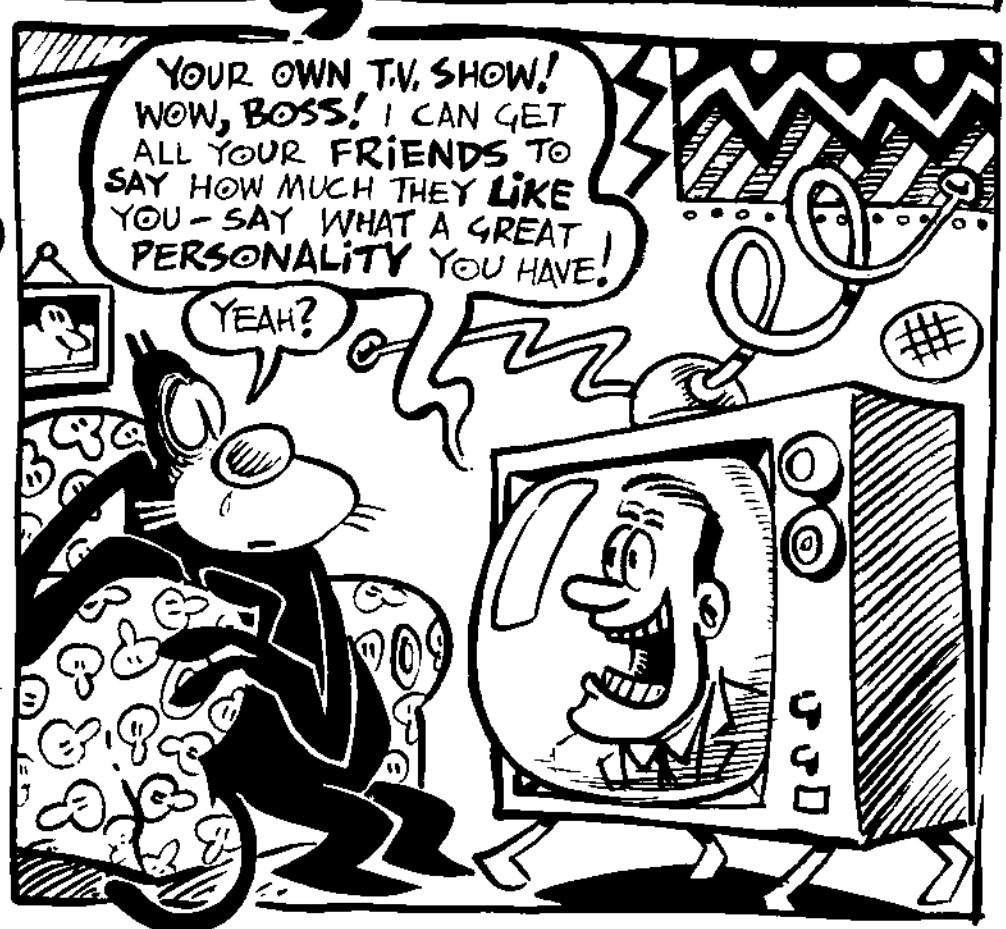
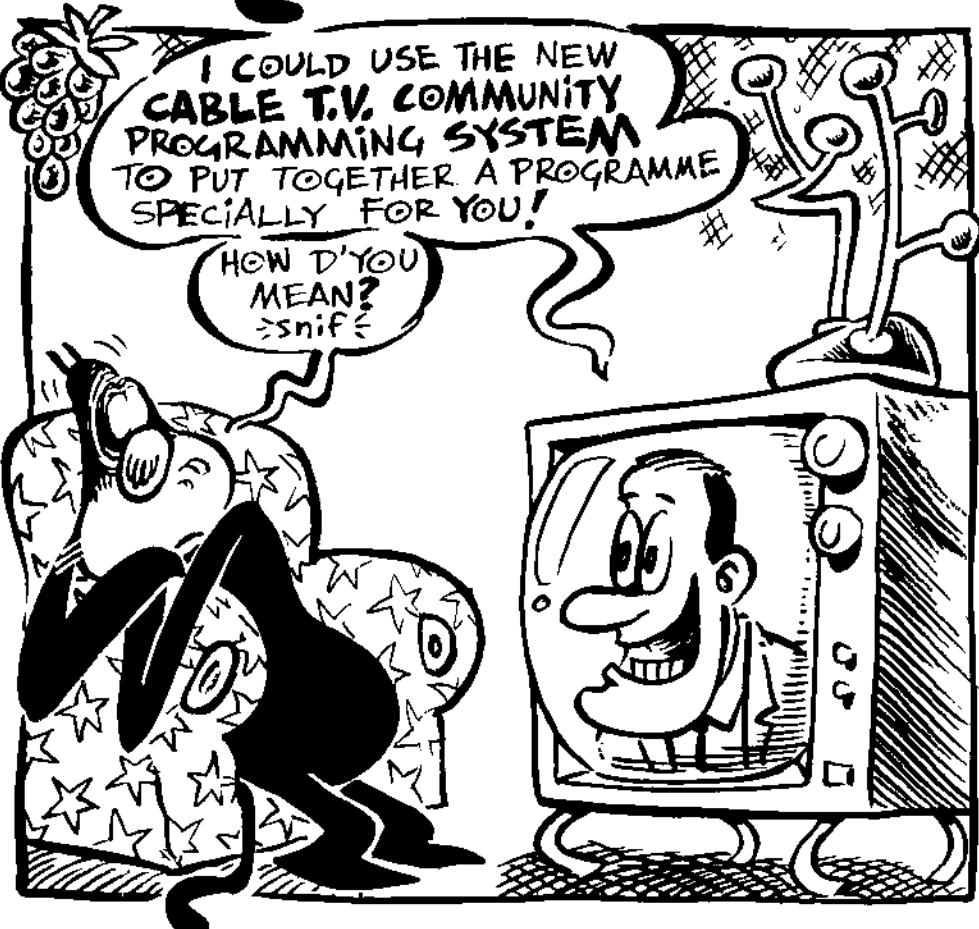
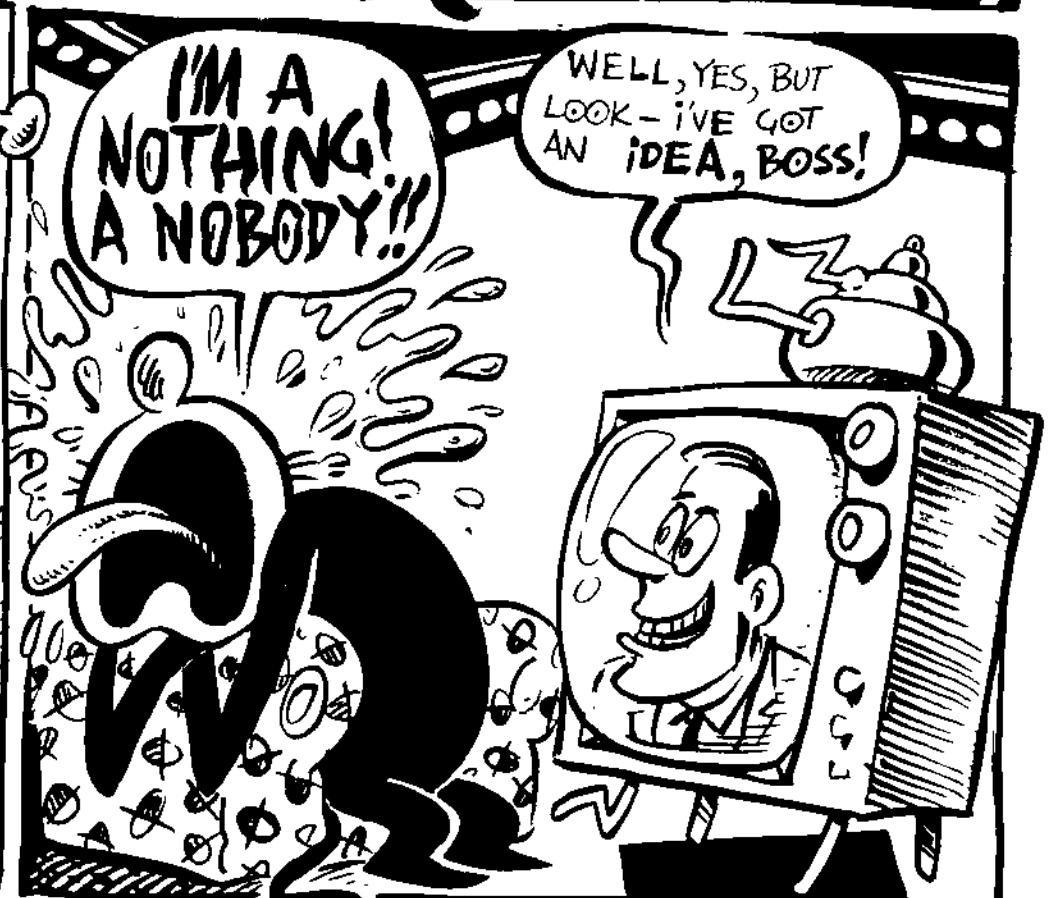
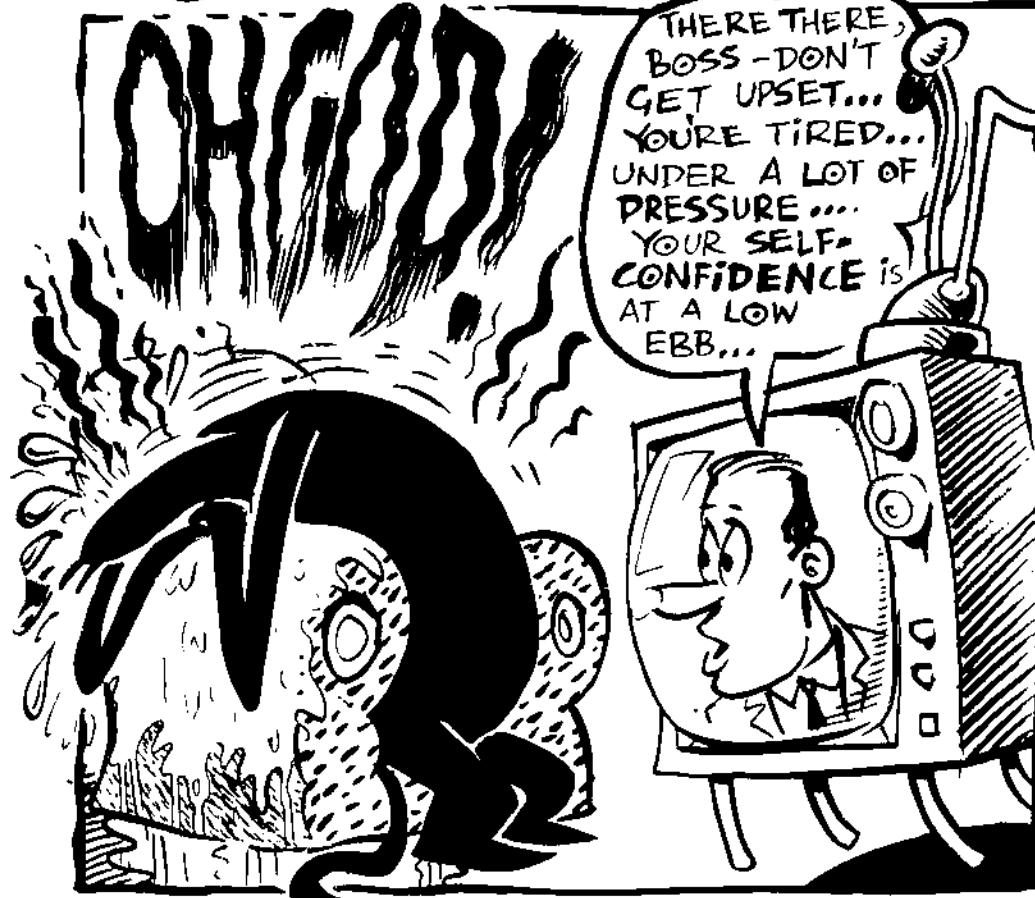
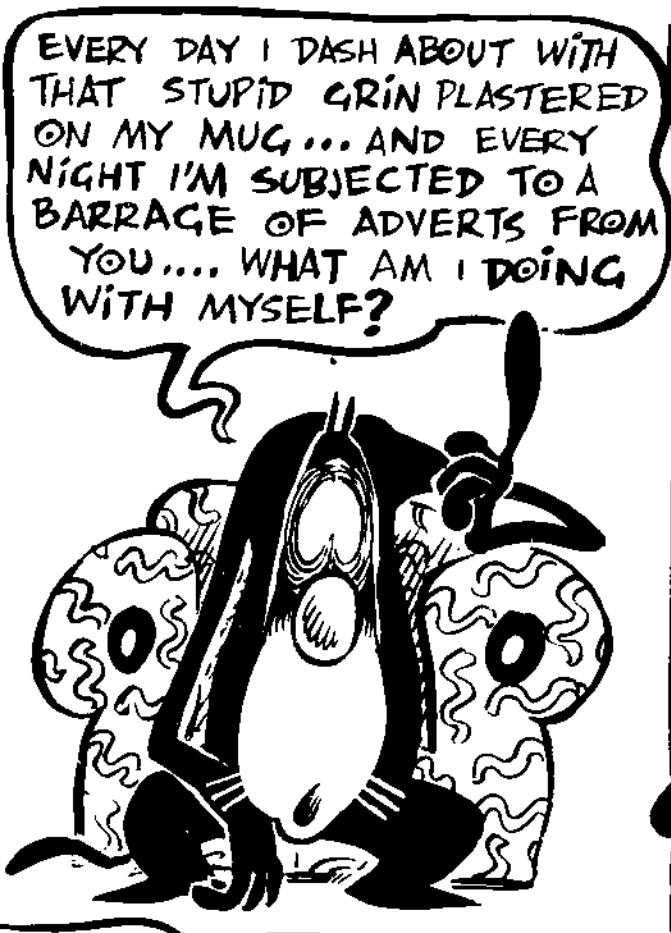
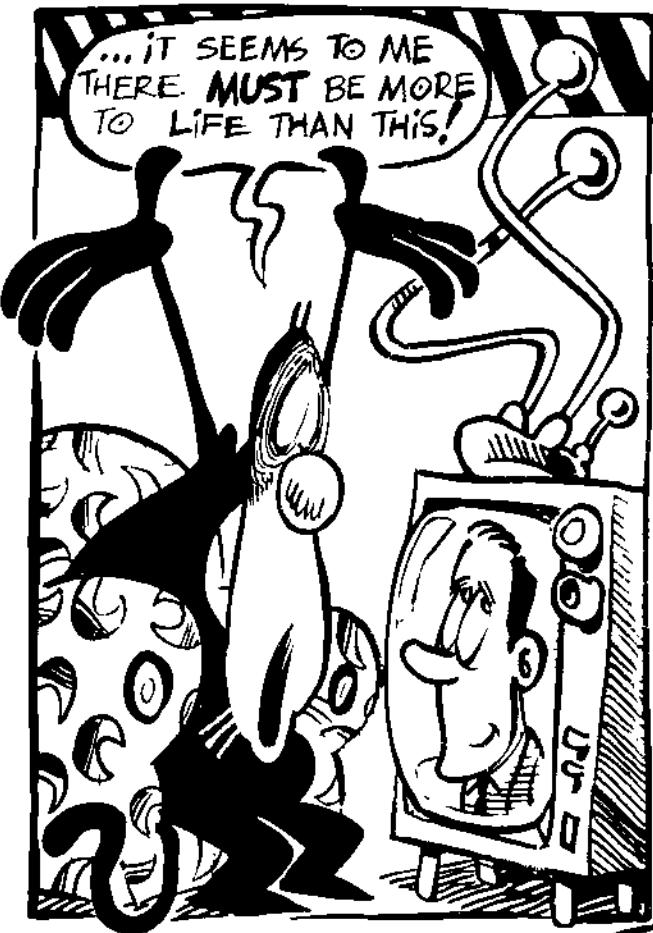
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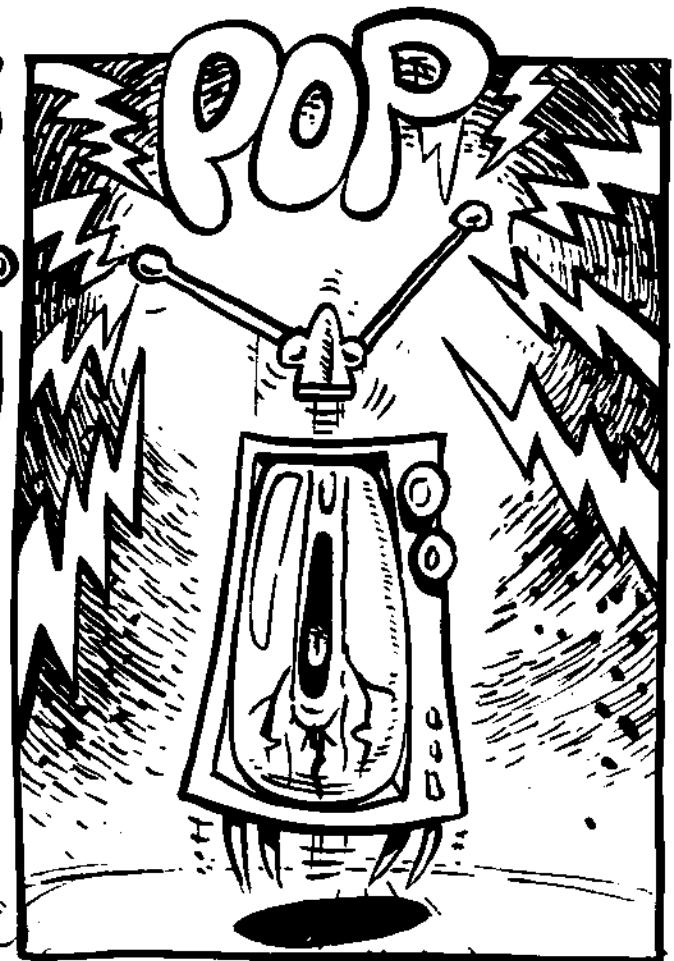
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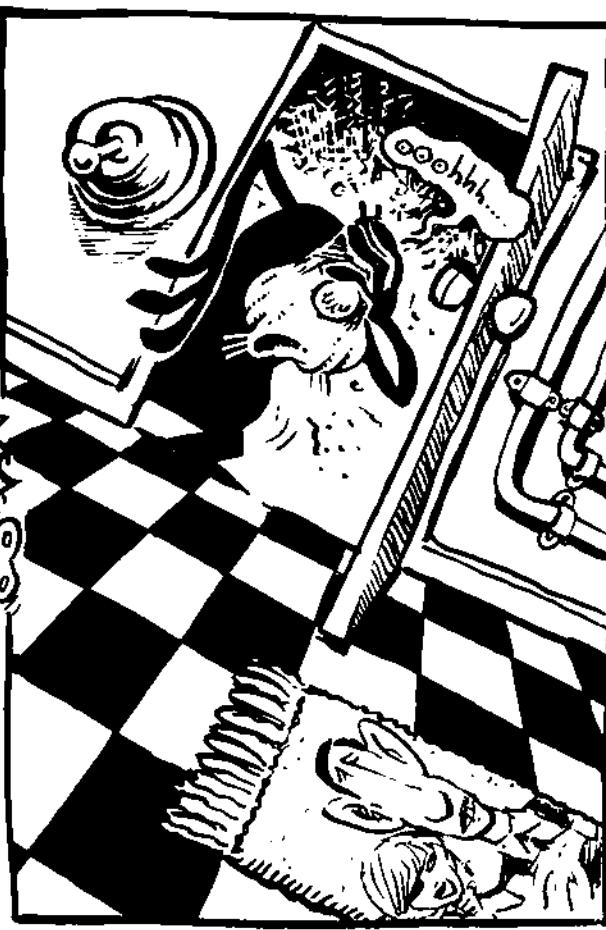
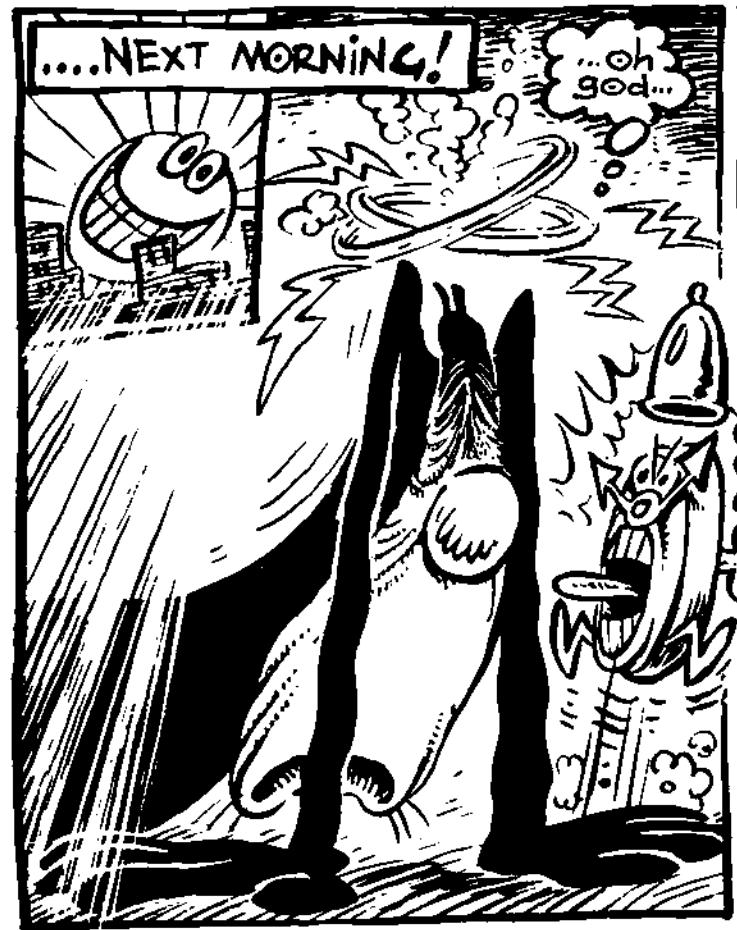
I RETURN
HOME, GRIN
INTACT!

C.CAT
ESQ.









MARISCAL'S AMIGOS

GASOLINA SANET



Interview by Paul Gravett

The rich history of Spanish comics dates back to 1917 when the first magazine was published, a children's weekly whose title, **TBO**, became the popular name for all comics - or 'tebeos'. Javier Mariscal was born in Valencia on February 9th, 1950. His first tebeos were published when he was 23 in underground comics, whose vitality and freedom offended the strict censorship of Franco's regime. The public was also unprepared for them, as Spain under Franco was cut off from the cultural developments of the sixties and early seventies. It was only after Franco's death in 1976 that this period was discovered almost all at once by the country's youth, who picked up quickly on the fresh approaches to the medium. Suddenly what had been underground became acceptable and since then there has been a remarkable growth in new strip magazines, the most powerful being **El Víbora** (The Viper). Public demand has grown as local creators mature in a climate largely free of censorship.

And out of this Mariscal has emerged as one of the most successful artists, zigzagging from one artform to another. In addition to his delightful strips, he has created colourful fabric patterns, kitsch carpets, wallpaper and lamps, decor for bars and clubs, posters and magazine illustrations, and some crazy 'amoral' furniture designs, including two tables for the renowned Memphis Group in Milan, Italy.

His latest passion is to paint, though he admits he's still learning. But he brings his warmth and humour to whatever he does. He loves to mix and match familiar images like Mickey Mouse or the Michelin Man, and everyday settings like supermarkets, petrol stations, bars, kitchens, with aesthetics of Modern Art. In his mish-mash of cultures Disney meets Kandinsky and Matisse rides a Vespa! But he has not arrived at this style through study, reflection or cleverness. He has grown up with all this bric-a-brac of images in his head and they come together spontaneously on the page. You won't find any hidden meanings in his work — and that is what makes them so enjoyable — and so mysterious.

This graphic poet now lives in the old quarter of Barcelona in a studio built like the inside of a boat. I met him in Paris where a gallery was showing his first exhibition outside Spain. The white-washed room was hung with new drawings, many finished only that week, and yards of his fabrics, hanging from the ceiling. Seated at his deceptively precarious perspex cocktail bar, we talked over two tiny porcelain cups of Italian coffee. I found Mariscal fitted Joost Swarte's description perfectly. He had told me, "*Mariscal is very vivid, he's life itself. His strips are just the way he is too — going out, having laughs, going to the seaside to see the sun, have dinner, meet nice girls. His spirit is very optimistic.*"





△ FROM 'FUTUROPOLIS' IN THE SPANISH ANTHOLOGY 'A LA CALLE' (1976)

P: Let's start by looking at this early Spanish underground **A La Calle** (On The Street).

M: When I see these kinds of comics, I am very sentimental.

P: Didn't you have a plan for a musical comedy based on your strip here, 'Futuropolis'?

M: Yes, that was a very complicated expensive project. It was set in a kitchen where the machines come to life. We got the washing machine working very good — radio controlled, many different movements and expressions. But we never finished it, it was too much.

P: Can you tell me about Spain under Franco? Was it very oppressed up until his death in 1976?

M: Yes, it's like England now! With Senorita Thatcher! (Laughter) Spain has changed very much since the late sixties. The dope culture was the 'trip' at the time and all the comics then were very hippy. We had many troubles with our comics under Franco, so we moved to Ibiza and stayed two years to get away.

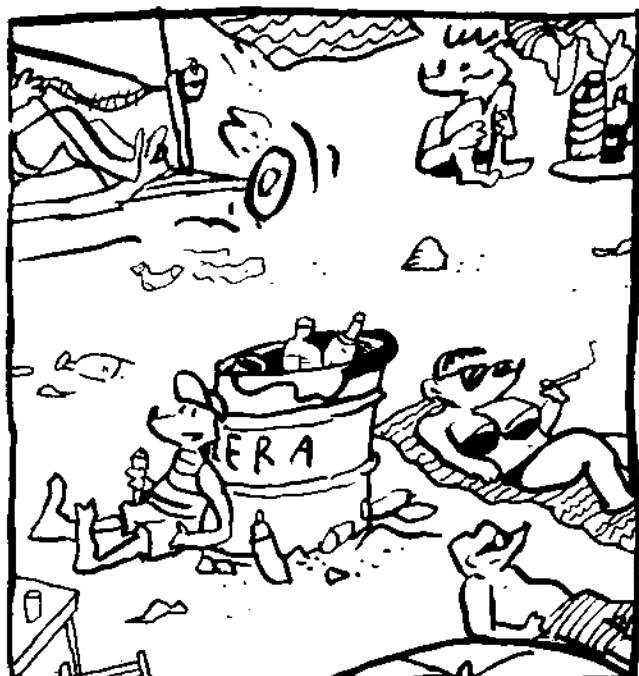
P: Could you get hold of American undergrounds, like Crumb, in Spain?

M: No, but we got to know Crumb and others on our visits to London and Amsterdam and we felt very

close to them. But for me, I was not very influenced by them. I remember more the fallas, very big sculptures made of paper and cardboard, some are ten metres and more high. In Valencia where I was born they have fiestas every year with these sculptures. It's very popular, the Festival of San Jose, and on the day of San Jose they burn them. They put them in the street for a week, over 200 of them all over the city, and they look very much like comics. There are two styles, one more realistic, the other like Walt Disney, but more like Crumb, more 'crazy' and exaggerated. The colours and forms are very baroque, there are some incredible ones, you can't believe it! When I was a child, I made a little one every year. The fallas are something very inside of the people. Some people from Valencia see Robert Crumb's comics and say "This guy is from Valencia" and they are very similar to look at. But the stories are different, Crumb is Jewish. He's a typical WASP with problems. People in Valencia don't have these kinds of problems.

P: What kind of problems do you have?

M: We don't have any kind of problems! (Laughter) We have the sun, the beach, we just work a little to drink coffees, go to the beach and eat paellas!



(Laughter) No, there is a big problem in Spain. After forty years of Franco, we don't have the contacts, the networks of culture, galleries, design, music. For example, if somebody wants to make an exhibition of furniture, they go to Germany, Switzerland, London, Paris, Italy, but they never go to Spain.

P: *Why is that?*

M: Because Spain was always very closed. It's more open now, but it takes time. Also materials are very expensive because of lots of customs charges. For most European people, Spain is a country that's very far away, underdeveloped, very African, separate. It's a good country to go to for holidays, but not to buy furniture or textiles. People are very surprised when they see my things are from Spain.

P: *Did you go to Design School?*

M: Yes, I went for two years to the Elisava School of Graphic Design in Barcelona in 1971. Schools are good when you're young and want to do drawings. If you stay in your house, you don't work a lot. And some day maybe you say, "*I am a Martian, because I want to live off my drawings!*" If you go to school, you know more Martians like you. Schools are good for motivation, and after, you go your own way.

P: *In Spain your tebeos have appeared in magazines like Star and El Vibora. Where did you first get published outside Spain?*

M: I think it was with the Bazooka Gang and later **Charlie** in France. And I heard from Joost Swarte in Holland who wrote asking to translate a story of mine for **Tante Leny** in 1977. The next year he came to Barcelona and met all the artists there. We are good friends.

P: *Why do you think you've become one of the best known Spanish comics artists in Europe?*

M: That's because I move around a lot. Also I'm not a drawing man, I only work in public relations! **(Laughter)** I don't do anything myself, I have some little boys in my house drawing for me and I always say it's by me (**Whispering**) That's a very big secret!

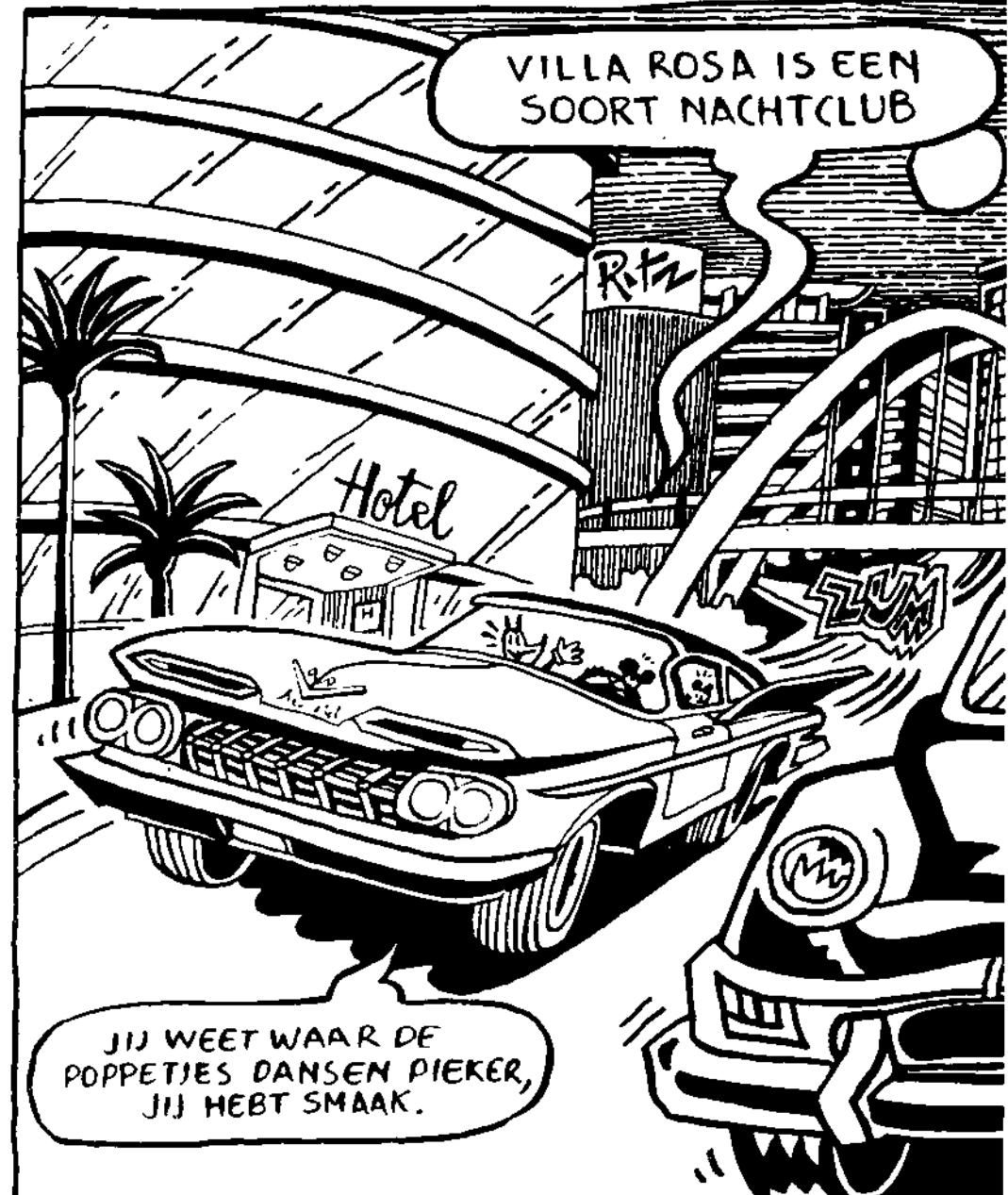
Mariscal is handed a letter.

M: This is from my wife. Here's a photo of my daughter Julia. She's sent me a drawing. You know yesterday at the opening of this exhibition, there were two guys looking at my drawings and they said (*mimicking an American accent*), "*Gee this is just like Melrose Avenue in LA! Have you been in LA?*" and I said, "*I was in LA this winter, but I've always lived in cities like LA.*" Valencia and Barcelona have a very similar feeling and light.

P: *What did you like about your visit to Los Angeles?*

M: I liked it because it's a city you can't walk in, you always have to go by car. That's really new for me. I really like American cars, they're the best. I rented a '59 Oldsmobile for fifty days and stayed two days with Gary Panter. I like driving on the road in the rush hour. There are times when the cars are going along together and you think the cars don't move, it's the trees and houses that are moving! A very nice sensation.

P: *Like Saul Steinberg in The New Yorker, you love*



△ FROM A TEBO TRANSLATED IN TANTE LENY 24 (1977)

drawing cities — do you have a favourite?

M: No, I prefer all cities, I've never seen one place I don't like. I was in Oxford and many times to London and in Sussex and I love it. I was in Normandy — incroyable! I was in Andorra — magnifique! Cairo, New York, every corner of the world is nice. I visited two Spanish girlfriends in Cambridge in Spring — a fantastic kind of life there, people in England really like their free time, everybody does something. Boating, fishing. Of course I always see with the eyes of a tourist. I also really like the tube in London, it's very narrow.

P: *Did you like the New York subway?*

M: Yes, though sometimes the police want to clean off the graffiti. I don't know why.

P: *What do you think of Keith Haring's 'graffiti art'?*

M: It's ok. I like more how he makes public relations! He is very intelligent to sell graffiti to galleries.

P: *Would you like to try graffiti?*

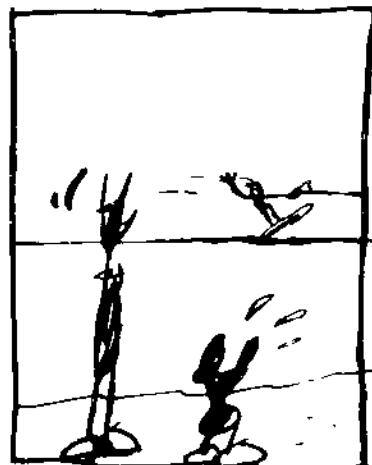
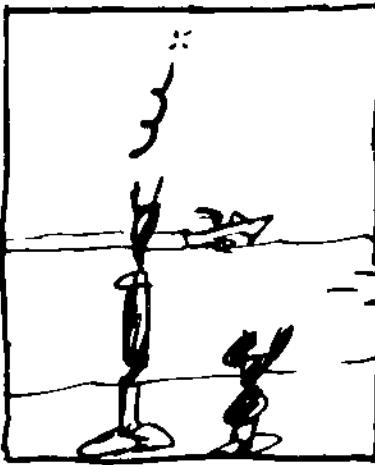
M: Me do that? Oh no. I don't need to do that. People who draw on walls don't have money to buy paper. I am very rich and can buy the most expensive paper. **(Laughter)** But I think if Haring doesn't do more with his graffiti, after a few months he'll be finished, because he's fashionable and fashion is always changing. That affects my work too.

P: *Does that worry you?*

M: Yes, that's why I'm always doing something new, trying different things. From this February me and my family are renting a house and will stay together, painting and drawing all day. No more exhibitions for a year, not many contacts, just a phone. I want to work a lot more in this new style and do really big paintings



Los Garriris®



△ FERMIN AND PIKER WAITING FOR ENGLISH GIRLS

(Pointing to new drawings) I did this one this week. I went to this coffee house on the Place de la Bastille every morning. The light cut like a knife, very white and cool. It impressed me a lot and the shadows of the people moving are very graphic. I usually see very hot light in Barcelona. This light is different, very cool and very clean. I always do four or five pages of sketches of details, and after it's very simple to remember the place. I draw the feeling I remember, I think that's a better way of seeing things.

P: *What are you drawing these with?*

M: Charcoal. I get it all over me!



P: *You've told me you want to be a painter, have you done any?*

M: Yes, but I'm not enjoying it a lot. I think drawing is a kind of writing, where you explain many things with a very simple line, like a letter. Now in my drawings I am trying different expressions and textures, so there are two or three different kinds of writing. But in painting there are many kinds all together, it's much more complicated. Also, when I make a comic, I work in a little space moving from the wrist. On these large drawings, I'm using my whole body.

P: *You've designed furniture, fabrics, interiors of clubs — which do you prefer?*

M: I never think one is better or more interesting, just different. I like very much making comics, because it's very personal and very poetic for me. With furniture your first drawing is changed a lot when it's made, because many other people work on it. You can't think of everything. Painting is only your own work.

P: *And your comics?*

M: No, the comics are changed also, because a comic doesn't exist in the originals, only when it's published. So the printer changes it, and your comic is affected by the other stories you print before and after it, the paper, the cover.

P: *Will you try some of your new drawing expressions in your comics?*

M: Maybe. I don't have any theories, I work naturally. When I do my comics, it's a very special time, you feel good. I always do my comics for myself, they are my most personal work. When I draw these characters, Fermin and Piker and their fishing dog Julian, they say "Hey, don't put me here! I don't like it!" They have their own lives and they tell me what they like. One day going to the beach with the girls, or one day not wanting to do nothing. It's like opening a window to a little world. They live inside and I draw what I see.

P: *In your early strips Los Garriris are often joined by the Michelin Man.*

M: Yes, I draw him because you see him a lot in the streets. I love the streets, the bistros, posters, lettering, these are what excite me.

P: *Aren't you also influenced by Walt Disney?*

M: Oh yes, when I was young I used to dream of Walt Disney, he was inside me. I read **Mickey Mouse** and dreamt of him, and after it all comes out. They're very personal, they're my Mickey Mouse. The second generation of Mickey.

P: *Perhaps the third?*

M: Yes, Mickey was not the first. You have Herriman's **Krazy Kat**. And **Felix** too. I don't believe in making original things. I like making copies, it's easier and cheaper!

P: *Your strips are always very optimistic. What do you feel about comics that show the bleaker side of life?*

M: I'm not a pessimist. I think it's very old hat to be saying we live in bad times, because the comic artists who say this don't believe it really. It's like a very stupid intellectual pose.

P: *Where do your influences of Abstract artists come from? Like Matisse, Kandinsky, and others?*

M: I remember seeing them on postcards, calendars, magazine illustrations. I don't remember them very seriously. I know the history of Art because I like postcards, but I've never been in museums. All my culture is from magazines! I discovered Kandinsky from comics. There was a very popular Spanish comic strip called 'Las Hermanas Gildas' (The Gilda Sisters) by Manuel Vazquez. In the girls' apartment, with very fifties decoration, there was a picture by Kandinsky. You can imagine in a little panel of the strip, this tiny drawing of a Kandinsky. But I understood Kandinsky from those strips.



MARISCAL IN ENGLISH

RAW 1 (1980) two one-page strips with Los Garriris

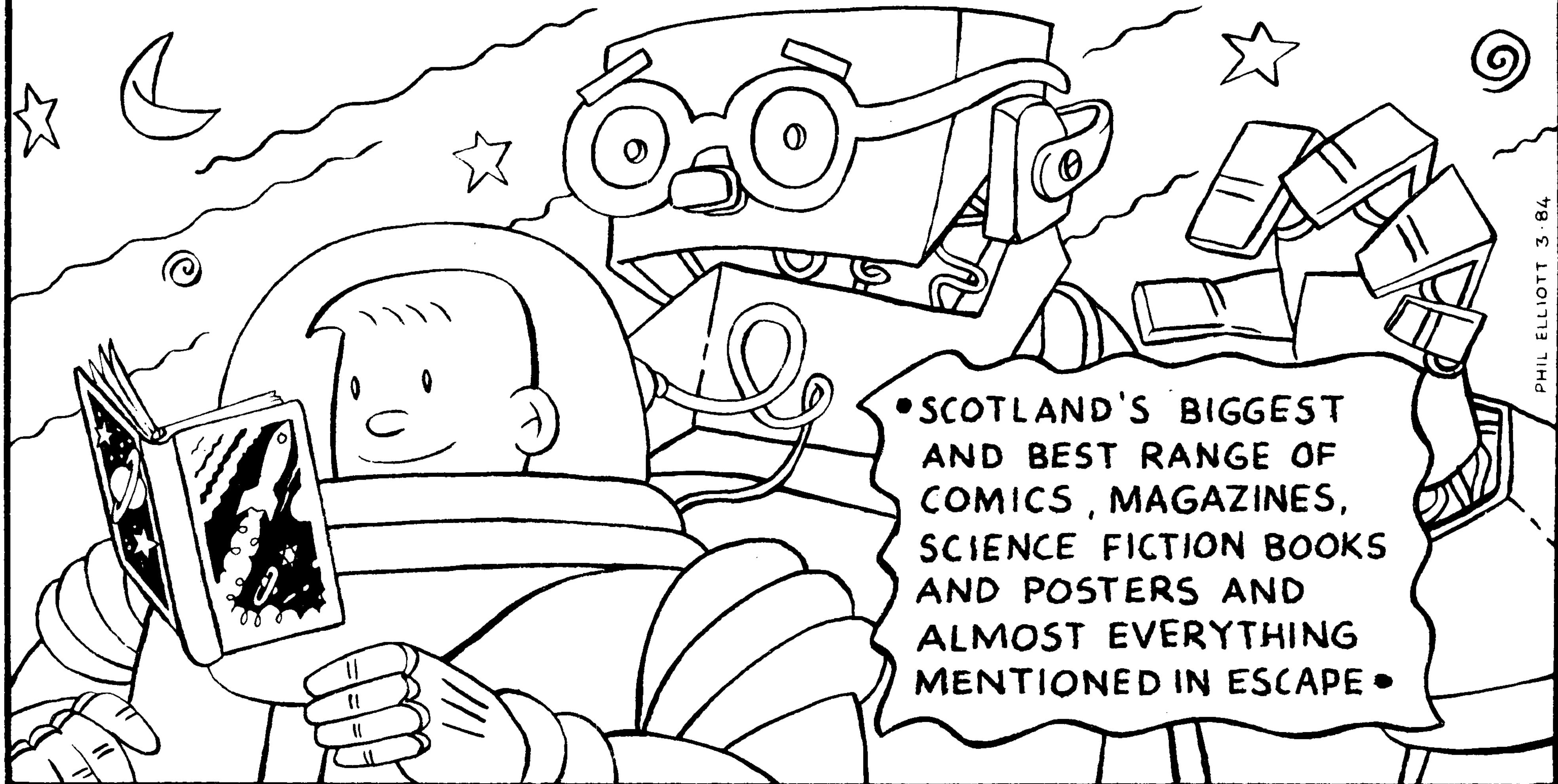
RAW 2 (1980) 'Fishing with the Moon', one-page strip

RAW 3 (1981) 'Crash', five-page strip

RAW 4 (1982) One page of four colour strips

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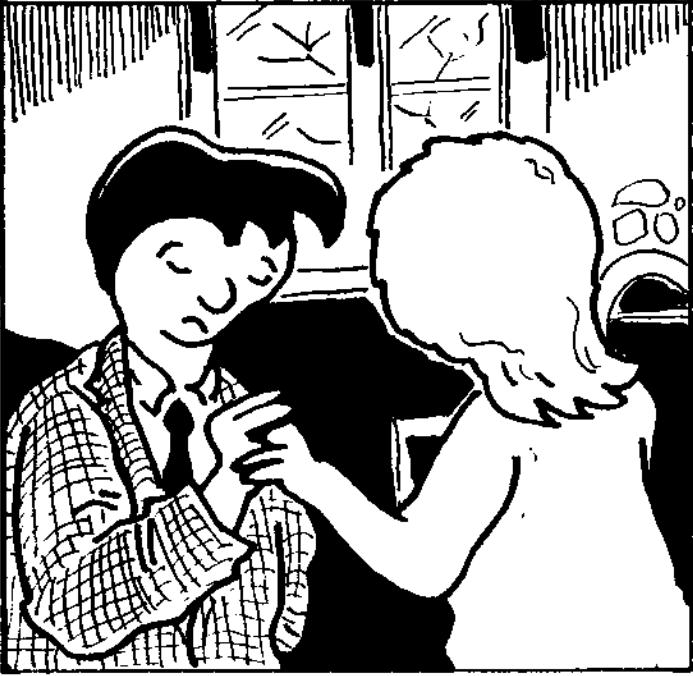
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THE I-N-V-E-S-T-M-E-N-T.

Ed Pinsent JAN 1984

(From an idea by Peter Stanbury)

ROBERT LOVED JOANNA VERY MUCH, BUT HE LEARNED A MEASURE OF INDEPENDENCE ONCE.



I'm not much looking forward to going, you know -

Rubbish! You'll enjoy it! Wait till you meet Bel for a start.



I'd be grateful if I were going - so cheer up! It won't be as bad as all that.

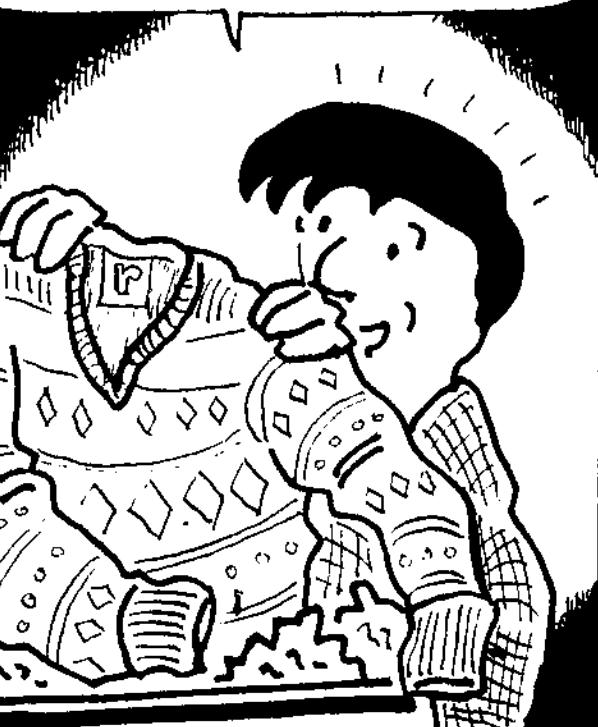
It will - without you.



Cut that out - you'll manage yet. Now here's the most important thing - your **BON VOYAGE** present!



Oh Joanna - what a BEAUTIFUL sweater! Look at it!



And from Regent St! It must have cost a -



Now get a move on or you'll be late! I'll be waiting till you return - waiting by the door...



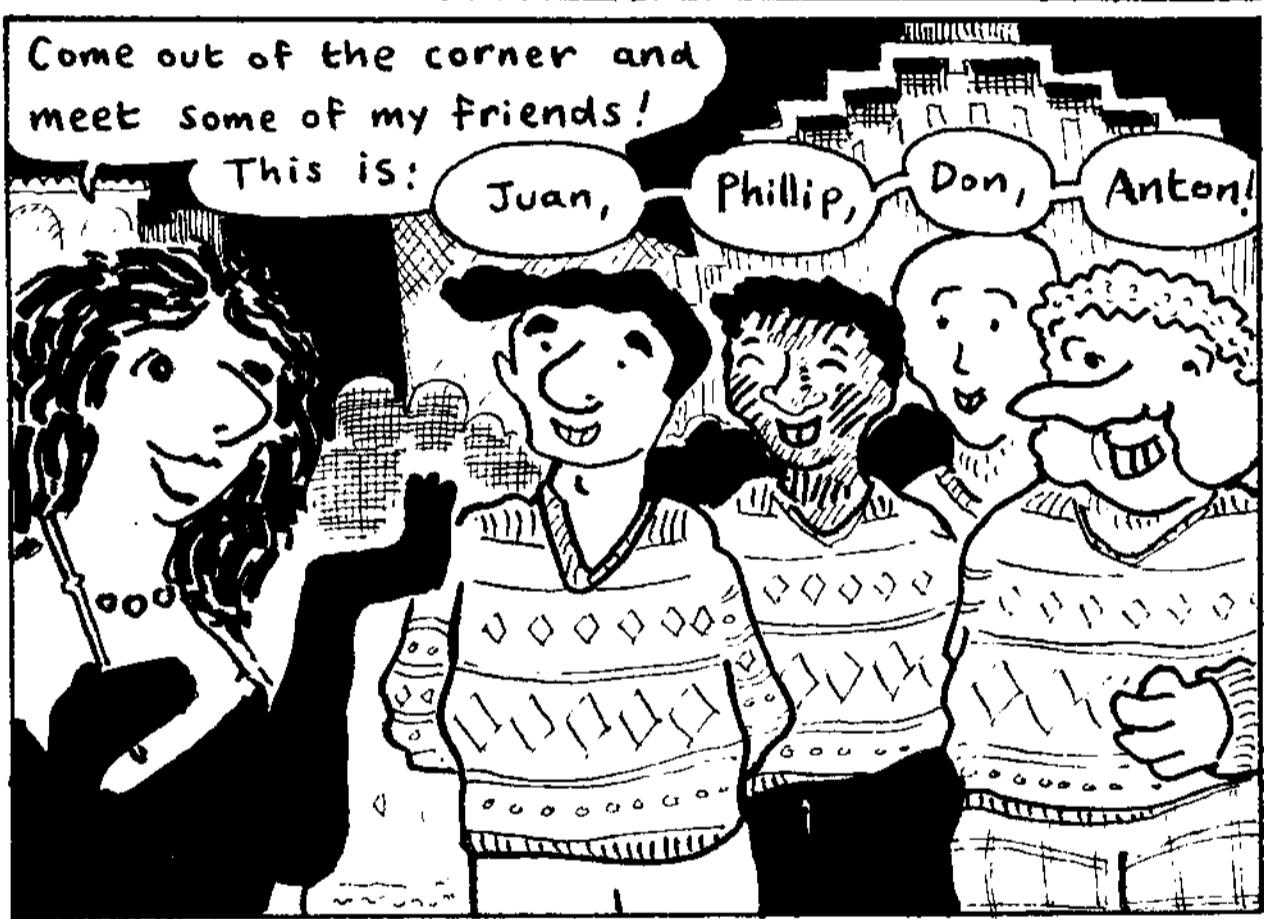
ROBERT SAILS ACROSS THE WIDE OCEAN TO FOREIGN CLIMES.

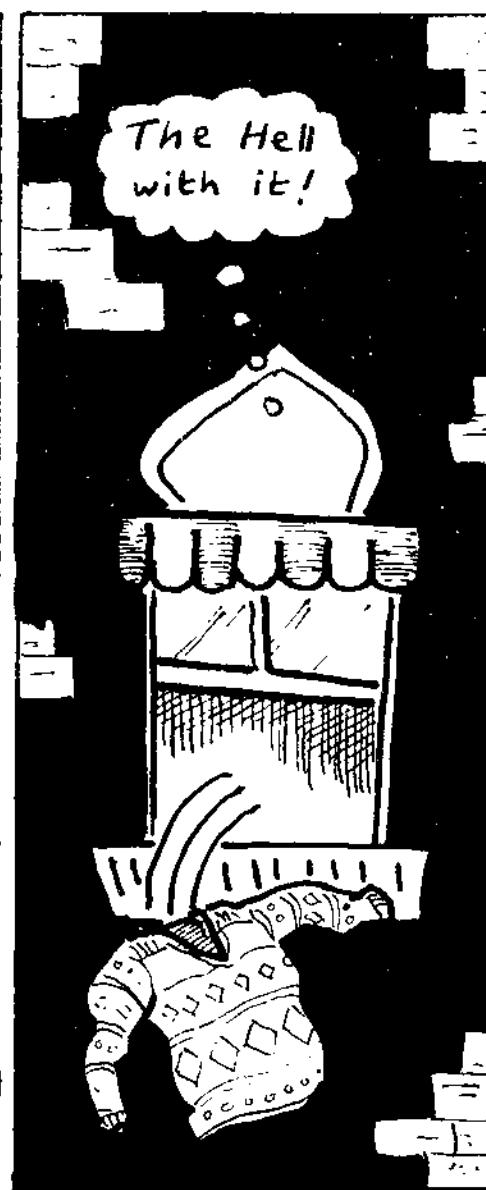
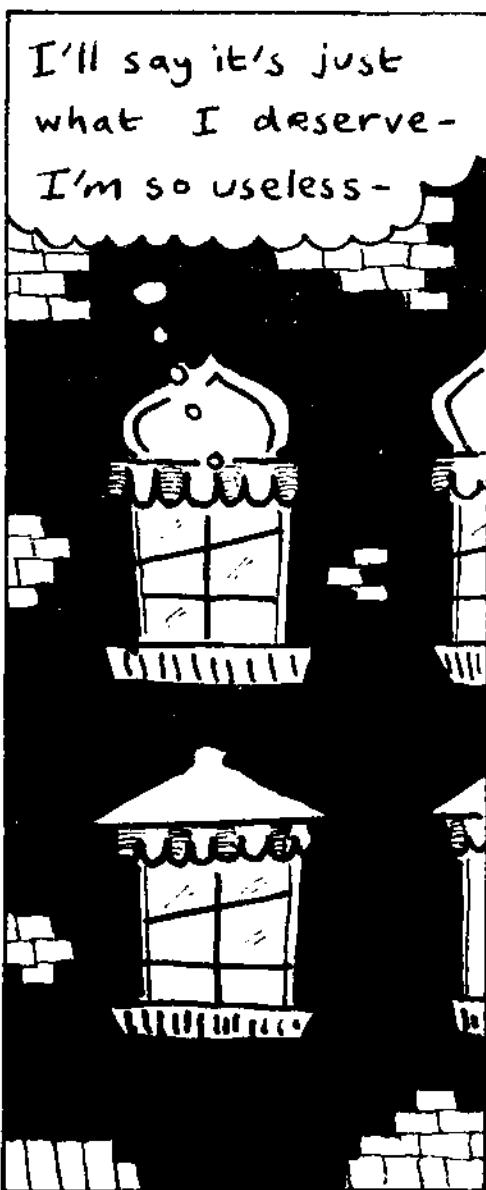
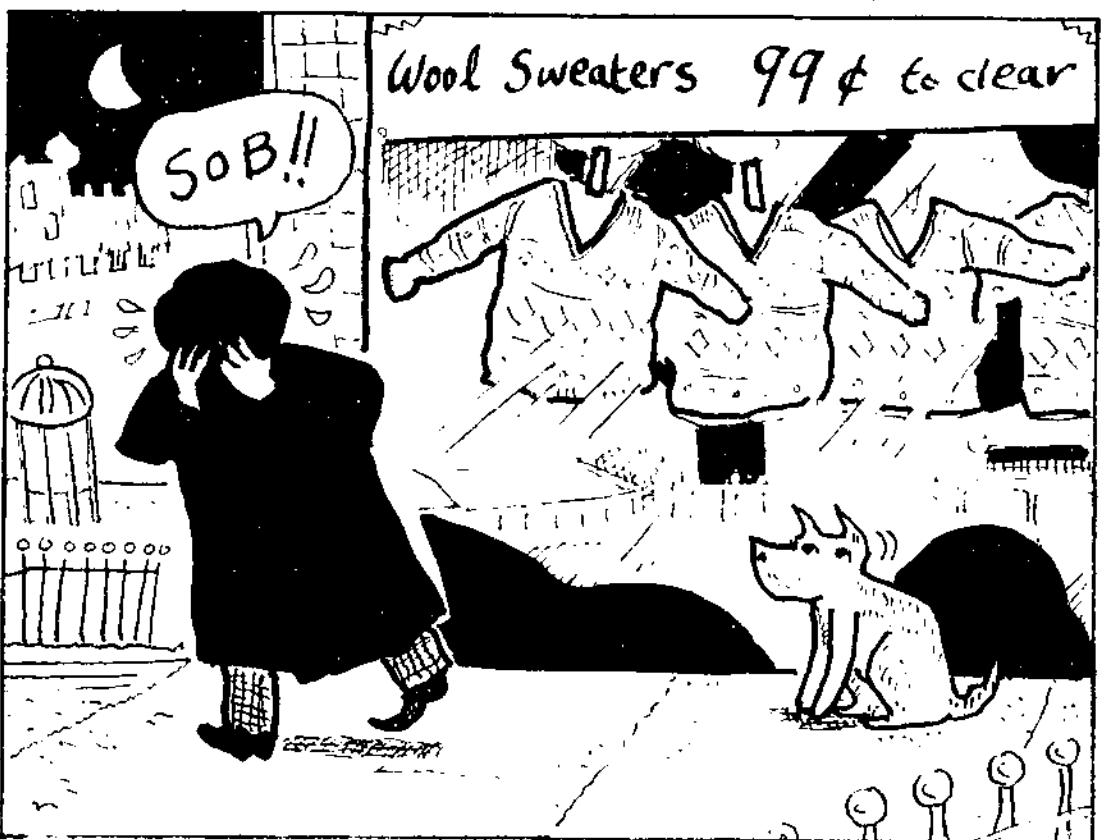


ON HIS VERY FIRST NIGHT AWAY FROM HOME, HE GOES STRAIGHT TO A PARTY...

Strange country! Is this the right address? I'd get a taxi but they'd only rip me off!



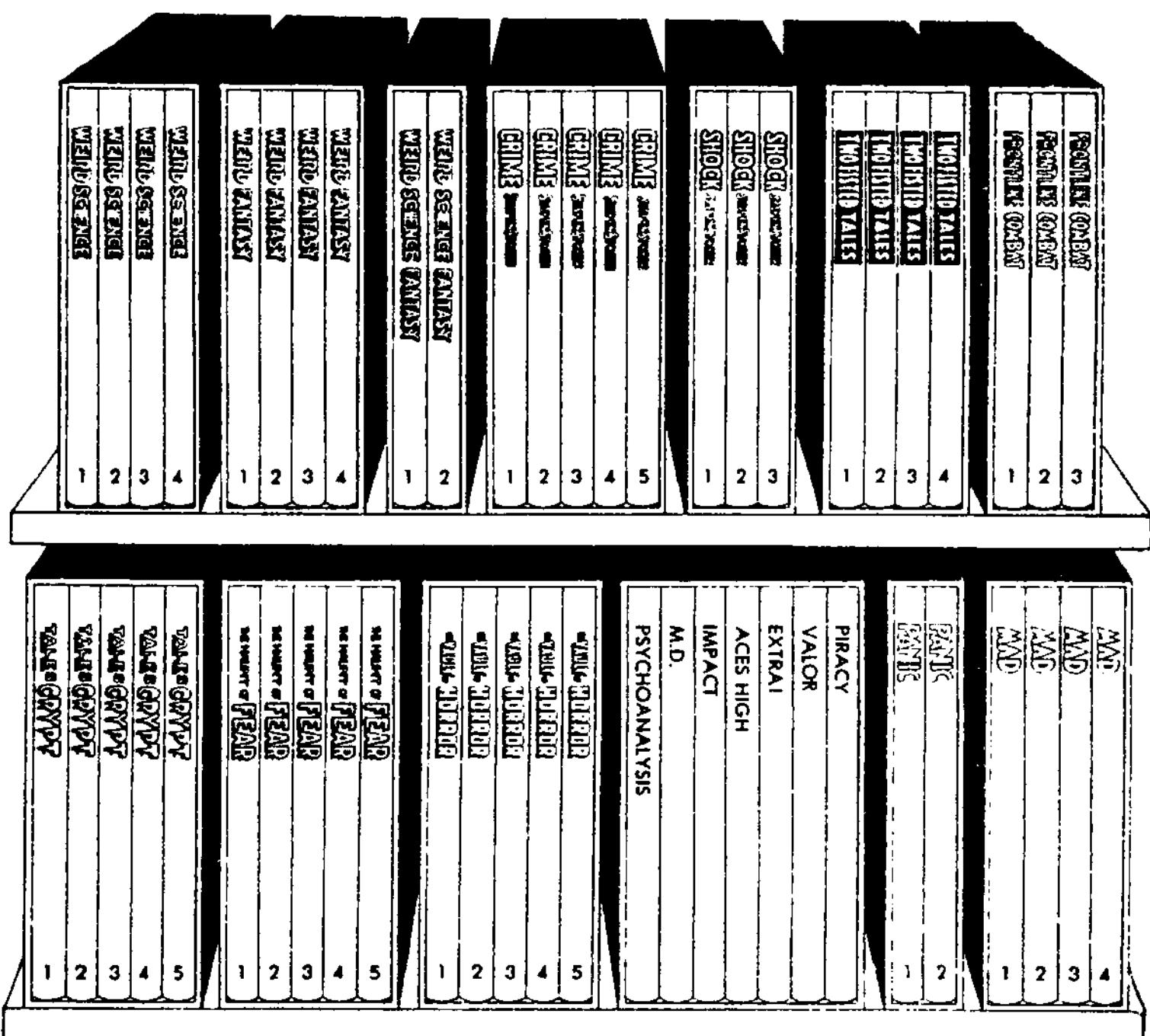






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Patriotic superheroes were less in demand after the Second World War, and publisher William Gaines began in 1950 an adult approach with his 'New Trend' comics under the EC (Entertaining Comics) banner. Their bestsellers were the horror titles, **Tales from the Crypt**, **Vault of Horror**, and **Haunt of Fear**, but they did more than these, creating imaginative science fiction, gritty crime and social commentary, powerful war and hilarious satire strips. But as their popularity grew, so did public concern about their harmful influence on children.

This was investigated in the infamous book **Seduction of the Innocent**, written in 1954 by an American psychiatrist, Dr Fredric Wertham. He concluded that, if they read comics that presented anything 'abnormal', children were likely to identify with the character and even imitate the 'abnormal' actions. He supported his argument with disturbing case histories, a gallery of ghastly panels and laid the blame for juvenile delinquency, sexual deviation and more on 'crime' comics. These he

YOU CREPT CAU-
NDOW...OPENED IT...

DON'T YOU REMEMBER HOW YOUR
HEART BEAT WILDLY AS YOU CAME
DOWN THE CELLAR STAIRS AND
YOU WONDERED IF HE'D HEAR THEM
CREAKING BENEATH YOUR WEIGHT...

Code Authority to censor their publications. Gaines explains, "The Code forbade the use of the words 'horror', 'terror', or 'crime' — this was all of my books." Soon after, EC vanished, leaving only **MAD**, re-styled as a magazine to avoid the Code. Comics had been sanitized and were safe again, for children that is.

The story was different in Britain. G.I.s stationed here in the War had brought American comics with them, and soon they were more widely available as black-and-white reprints. They quickly earned a bad reputation. Reverend Marcus Morris has admitted that his idea for the **Eagle**, launched in 1950, came from seeing "deplorable" American comics and wanting to counter them with a weekly that could "convey the right kind of standards, values and attitudes." By 1953 the campaign against them was under way, backed by the National Union of Teachers who organised travelling exhibitions to show the public the evil face of 'Horror' comics, another label that lumped together most comics. Ironically, for many people these displays were their first chance to see

BUT HE WAS TOO ENGROSSED IN HIS
WORK... HIS DEVILISH WORK. YOU SAW
JOHN STORCH, HONEST CITIZEN, AS AN
ENEMY AGENT, BENT ON KILLING THOU-
SANDS. ANGER FLOODED OVER YOU. YOU
LASHED THE CHAIN AT HIM LIKE A HEAVY,
HEAVY WHIP...



△ IN KRIGSTEIN'S 'YOU, MURDERER' THE READER IS THE KILLER defined as any comic — whether horror, Western, superhero, whatever — that depicts any crime. His persuasive book ends with an anxious mother begging the author, "Tell me again that it isn't my fault" and he writes, 'And I did.' He'd told parents what they wanted to hear; they weren't responsible for their youngsters' behaviour and in that era of McCarthy witch-hunts, they were happy to accuse. Public pressure led to Senate enquiries which interrogated Gaines and others on their motives. Comics were under fire and to survive the other major publishers decided on October 26th 1954 to set up an independent Comics

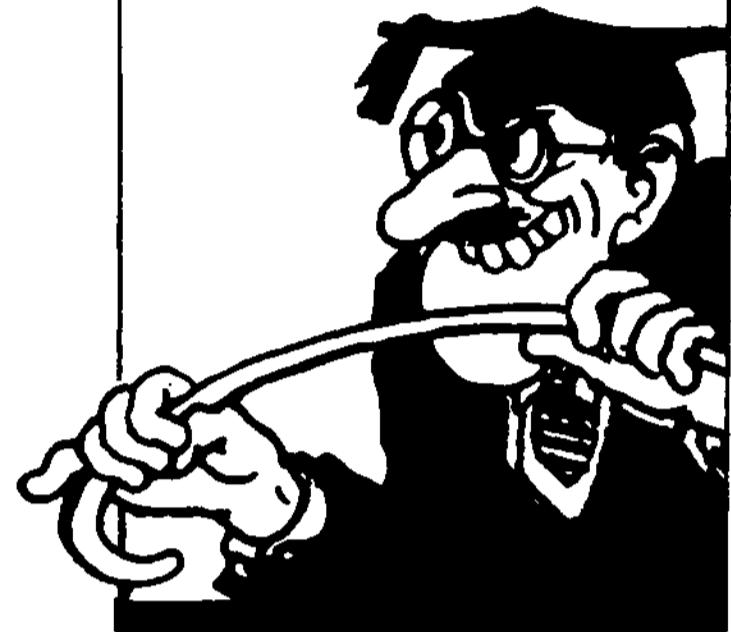
Code Authority to censor their publications. Gaines explains, "The Code forbade the use of the words 'horror', 'terror', or 'crime' — this was all of my books." Soon after, EC vanished, leaving only **MAD**, re-styled as a magazine to avoid the Code. Comics had been sanitized and were safe again, for children that is.



BLAME! A CODE IN THE HEAD...

Do comics have a damaging influence on their readers' morality — particularly if they are children? Many people in the 1950s thought so and succeeded in banning American 'Horror' comics from this country. Their campaign is re-examined in a new book by Martin Barker, **A HAUNT OF FEARS**, which makes you wonder if the censor in the 1980s will turn out to be just as tough, and perhaps as misguided.

newspaper stories and campaign pamphlets; he has talked to the campaign's leading activists and re-examined Wertham and other critics. In doing this he has discovered that many of them condemned the comics without clearly analysing them, and often without looking properly at them at all. They had based their judgments on vague notions of a moral threat to this country's decency and future, embodied in children, precious at any time but especially after the War. These abstract ideals could not be discussed or argued with; after all they were common sense. He writes, 'The comics were not the object of the



BLAME! ...OR A PAIN IN THE ARTS!

► campaign. Rather the time had spawned a shapeless threat to those feelings of idealism and Britishness. The comics become their outlet, their scapegoat.' Instead of accusing them by isolated out-of-context panels or useless labelling, Barker returns to specific strips to appreciate their meaning as complete stories. Several are reprinted, including 'The Orphan' and 'You, Murderer', both originally from EC's **Shock SuspenStories**, to allow readers to decide for themselves. This is a thorough, insightful study, which raises questions relevant today, not only to the controversies over pornography and video nasties, but also to renewed concern about the harmful effects of comics.

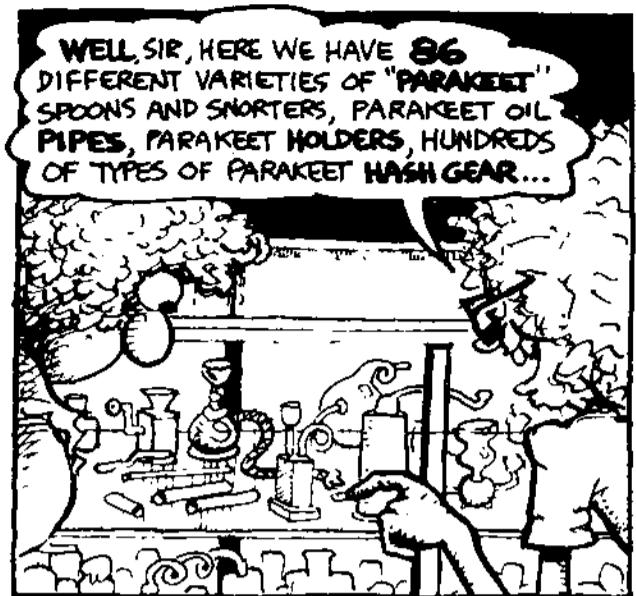
As signs of this concern, the Council in Brent, a London borough with a large coloured community, has temporarily withdrawn all **Tintin** and **Asterix** books from its libraries. They are worried that children will be influenced adversely by the racial

stereotypes in them. Each title is to be reviewed on its merits before any decision is taken to ban it. The Society of Teachers Opposed to Physical punishment called for **The Beano**, **The Dandy** and **The Bash Street Kids** annuals to be withdrawn from shops. They claim that the '*child beatings*' shown in them might have a harrowing effect on children who had experienced similar punishment and might encourage sado-masochism. The publishers have so far declined. And when IPC announced their new children's 'horror' comic **Scream**, they were anxious to stress that they would apply strong editorial control to ensure its content was '*acceptable*'. As in the fifties, these examples are all continuing the theory that children are influenced by what they read in comics.

And now, as with EC's before them, the content of adult comics is under scrutiny. Underground comics are another American phenomenon, which began in the sixties as a challenge to the Comics Code and the Establishment in general. Directed at adults not children, they reflected their times by including references to drugs, pro and con, funny and educational. They took inspiration from EC comics, the self-parody and tongue-in-cheek approach and like EC face extinction again by Government action. These titles have been supplied here for years without severe criticism by **Knockabout** Comics distribution. But now **Knockabout** have been charged under the Obscene Publications Act with distributing drug-related literature that tends to '*deprave and corrupt*'. The Act had previously been applied only to pornography, but this case seems to be a test to extend its control to other material. It's puzzling that the case should be brought today, when undergrounds have lost their influence and are no longer as popular or contemporary; why didn't



FROM THE UNTRANSLATED 'TINTIN AU CONGO' (1931) △



GILBERT SHELTON'S FAT FREDDY, AN UNDERGROUND BESTSELLER △

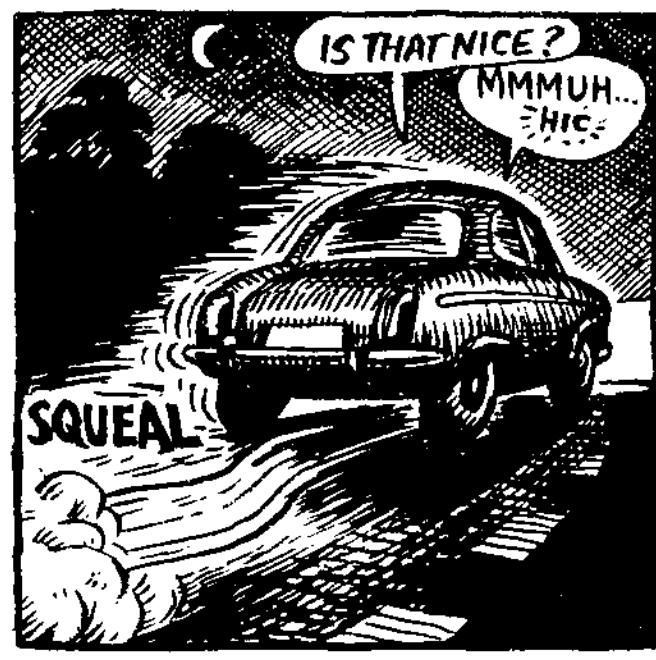
this case arise ten years ago?

Now that **Knockabout** are going to court, they have called in Martin Barker to analyse the three comics selected as representative: **Dope Comix 3**, **Cocaine Comix 2** and **Truly Amazing Love Stories**. To find out how readers relate to specific strips, he has again asked, '*what kind of stories are we presented with, and how do they seek to work on us as stories?*' His reports conclude that apart from collectors, these titles with their in-jokes and specialist references are unlikely to interest people, unless they are already involved in the drug subculture. This finding is significant in judging whether such comics can be said to '*deprave and corrupt*' outsiders. Leaving aside the question of drugs, if **Knockabout** lose, the precedent could be applied to other areas of publishing. Publishers will be even more wary of trying to produce comics interesting to older readers, because they will have to face both the public's prejudice and the possibility of breaking the law. To avoid these, they'll play safe. The bland leading the bland.

And still the question remains unanswered: does what you read in a comic influence your subsequent actions? Martin Barker's next book hopes to come up with some concrete methods and tests to analyse this. But until then, he warns us about people today, '*who refuse to analyse, choosing again exactly the same moralistic censorious role that I have described in the 1950s.*' Above all his book insists that you judge for yourself.

► **A Haunt of Fears** by Martin Barker is published by Pluto Press, price £4.95. The entire EC line is being reprinted by Russ Cochran in black-and-white in luxury collectors' boxed sets, on sale from leading comics stockists.





D.I.Y.Z.D.

It's not easy to get published in comics, so the best way to see your work in print is to do-it-yourself. This is the second part of a guide on producing your own magazine. Last issue covered the advantages of photocopying; now we get down to the mechanics of putting your zine together.

What are 'A' sizes?

The commonest paper size is A4, but what does this mean? The various sizes are derived from a basic sheet called AO, 1190mm long by 841mm wide. Any A series sheet folded in half across its longest side gives you the next A size down. ESCAPE for example is A4 sideways opened flat; closed it is A5 upright.

A3

A4

A5

A6

A7

A size

A size	Length by width
A3	420mm by 296mm
A4	296mm by 210mm
A5	210mm by 148mm
A6	148mm by 105mm
A7	105mm by 74mm

Preparing your artwork

For example, let's take two A4 sheets to make up an 8-page A5 booklet. As a base for your artwork you can use two pieces of thin card cut to A4 sideways. To position the content of each page, draw some paste-up lines lightly in pencil, so you can erase them later. First draw your centre-fold line, 148mm along the longer side. Then draw lines of between 5mm and 10mm from all four outside edges and either side of the centre line. By placing your material within these lines, you'll avoid it fading at the edges when you copy. Draw this layout on both sides of each card.

To get your pages in the right order:

ZINE DESIGN

static, before reloading them neatly into the A4 paper cassette, image side down. Next place the other side of **Card A** (pages 2 and 7) on the glass and make a test copy as above. Additionally check that both sides are the same way up. If not, rotate the Card and test copy again. When satisfied, complete your print run. Then do the same with **Card B** to finish the zine. If you get into difficulties, ask the person who maintains the machine or look in the operator's manual.

Centre Stapling

Having put the sheets together in the right page order, fold them in half to give you the centre-fold. To put staples through the middle of your zine you ideally need a long-arm stapler, but this isn't necessary if you are doing only a few copies. A small stapler can be used to great effect; simply open the stapler out and put a polystyrene tile beneath the unfolded zines with covers upward and punch the staples through the centre-fold. The pages don't cling to the tile. Bend the staples over with your thumbnails, then re-fold. Eddie Campbell tells us, *'I have found this makes no difference to the saleability of the item. It does however hurt the thumbs on a run of 300!'*

Hand Colouring

Your zine will succeed by the look of its cover, particularly if you add some colour. *'A little splash of felt-tips on the cover does not take as long as you'd imagine if done in an assembly-line manner. Good pens don't show through on the other side of the page. A yellow-orange wax crayon does nicely for flesh-tones'* says Eddie. A little care is all it needs to make a big difference.

You can sell your zine to friends, and to a wider audience from **Fast Fiction**, started in August 1981 as an outlet for any self-published magazine or about comics. You receive the full money for copies sold — there's no discount or charge. **Fast Fiction** is an ideal service for the British Small Press, open to everyone. See page 25.

● Next issue: More adventurous ideas in Xerography; how to deal with a printer plus more tips on distribution.



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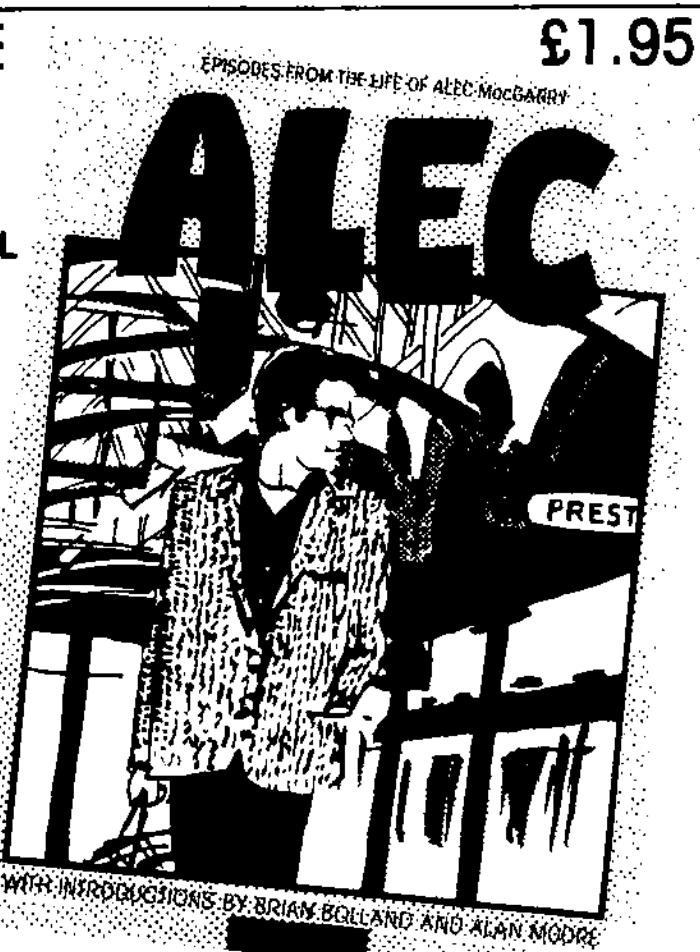
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AMERICA

BAD NEWS 1 brings you black and-white strips by new New York City artists, many taught by art spiegelman at the School of Visual Arts. This 'HALF-RAW' mimics the size and formula of Time magazine and although at times they overdo the angst, there are some gems, in particular Mark Newgarden's hilarious 192-panel two-pager, 'Pud and Spud'. £1.95 from specialist shops or direct for \$2.50 + post from Bad News Press, 39 Bulger Street, Babylon, NY 11702.



▲ **NEW WAVE COMICS** by Mark Marek shows off his primitive strips, appearing in **National Lampoon**. One and two page funnies plus full-page panel blow-ups. From a similar school to Savage Pencil and Gary Panter. Lovely enlarged cover of a Chinatown TV burglar. \$4.95 + post from Manhattan Design, 47 West 13th Street, NY 10011. **SAGA OF THE SWAMP THING** 20 and 21 are British writer Alan Moore's first issues and with them he has focussed this present-day monster series more sharply than anyone before, even better than the creators did in 1972. His writing oozes menace and subtle horror and Steve Bissette's fevered art suits the mood. Start reading here. 25p from most comics outlets.

OBRTAIN

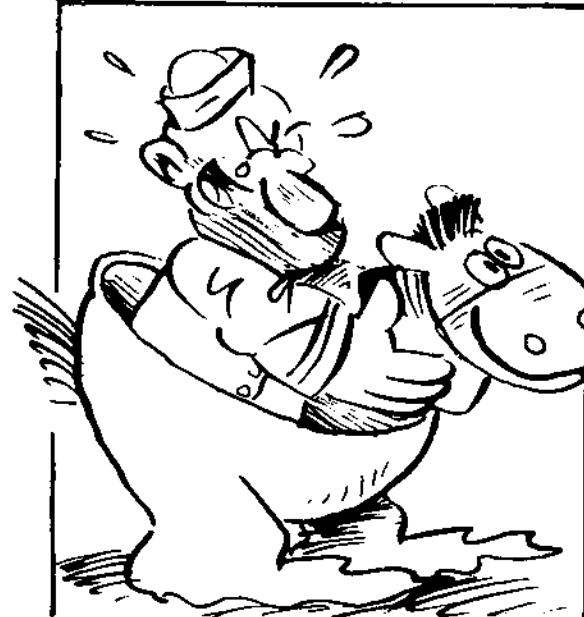
CONQUEROR is the first title from new publishers, Harrier Comics. Written and edited by Martin Lock and drawn by Dave Harwood, this colonialist space opera centres round the crew of the HMS Conqueror, a 25th Century interstellar warship. A 16-page 40p preview was released in February and No. 1 is due in May for 70p from comic shops. **KNOCKABOUT 'Trial' SPECIAL** features full colour from Hunt Emerson (new 'Max Zillion'), Cliff Harper and Pokkettz, plus donations from Biff, Bell, Alan Moore and more to help raise funds for their defence. 64 page casebound book for £5.75 post included from 249 Kensal Road, London W10 5DB.

OCANADA

JOURNEY is set in the pioneer days of the American Northwest Territories and features a laconic frontiersman named Wolverine MacAlistaire. Writer/artist Bill Loeks has researched his subject well and added his humourous characterisation, expressive drawing (owing much to Will Eisner) and an excellent ear for local dialects. An outdoorsman comic, well written and drawn. 90p import from specialists.

OFRANCE

▼ **LE PETIT PSIKOPAT ILLUSTRE** (The little Illustrated Psychopath) packs its 36 A5 pages with over-the-top adult humour strips by Edika, Willem, editor Carali and others. All in the best possible taste! Carali told us, "Because of the title, kiosks have been displaying it alongside



▲ **SCHLINGO'S 'ONULF' IN DISGUISE** *medical journals!* 10 FF by post from 9 rue des Jardins Rouards, 77230 Moussy Le Neuf. **P.L.G.P.P.U.R.** 15 interviews Mezieres, artist on **Valerian**, plus news, reviews, BDs by

new artists and a free set of colour postcards. 25 FF + post from 16 rue Gabriel Peri, 92120 Mont rouge. **ZOULOU** (and not Hurra) is now the official title of Mark Voline's new monthly backed by **Actuel**. No. Zero previews the first issue out this March with strips by Margerin, Loustal, Sire and others and translations of Howard Chaykin's **American Flagg** (great, blown up and glossy!) and Charles Burns. 18 FF + post for 116 Face-style pages, from 33 rue du Faubourg St. Antoine, 75011 Paris.

OITALY



ALTER ALTER, to challenge the Italian **Metal Hurlant**, added to its main artists (Toppi, Breccia, Crepax, Micheluzzi) a dazzling new section, Valvoline, with young upstarts like ▲ **Giorgio Carpinteri** (see **RAW** 5) and **Lorenzo Mattotti** and his expressionist fumetti 'Spartaco'. 3000 lira + post from Milano Libri, 20132 Milano, via Angelo Rizzoli 1.

OSPAIN



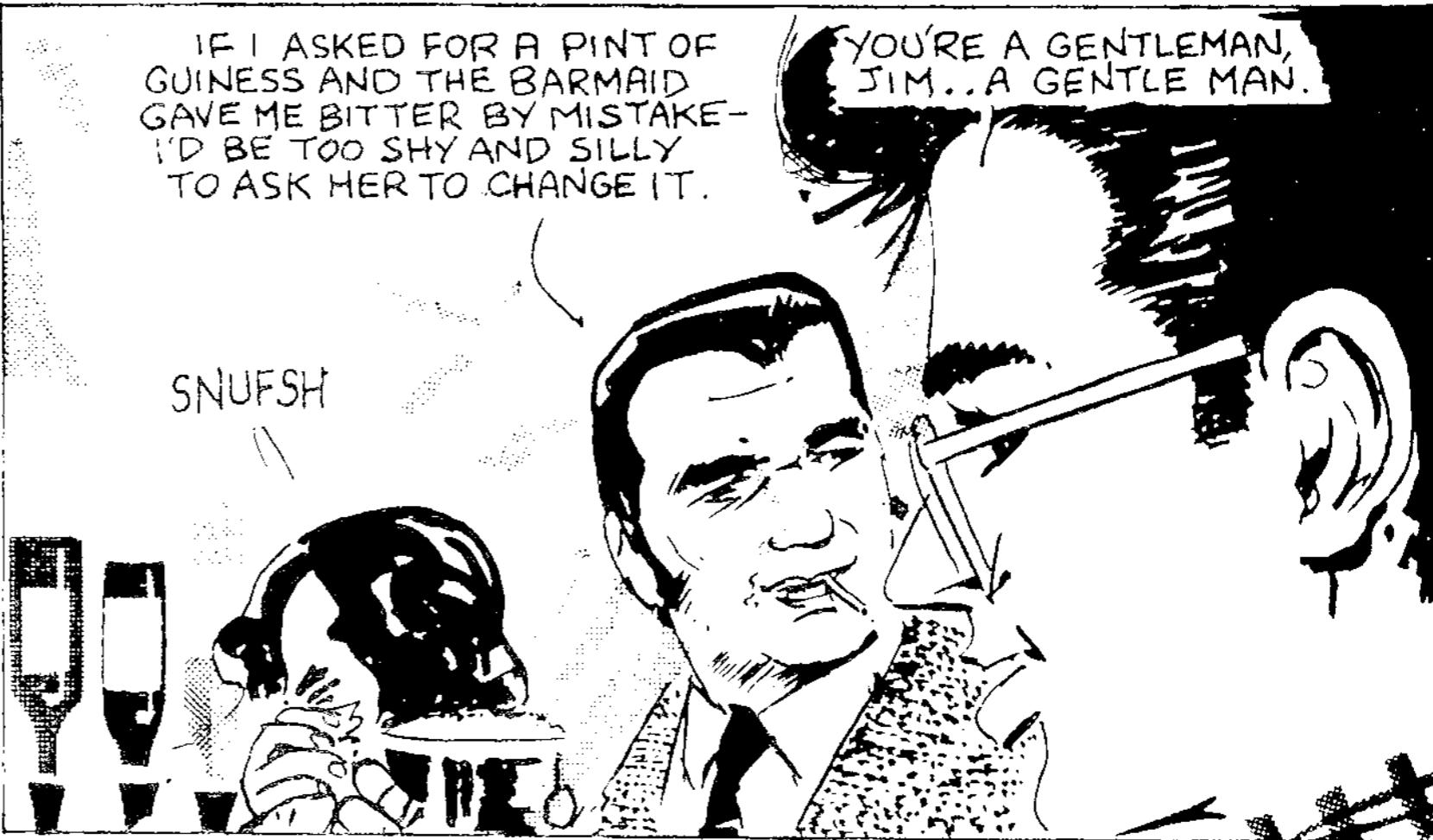
▲ **EL VIBORA** now in its fifth year publishes passionate tebeos by Max with his Peter Pank, a punk Peter Pan, Marti's Dick Tracy-style Taxi Driver and the Steadman-like Calonge. Spain's most popular strip magazine, and its best. 200 ptas + post from Pza Beatas 3, Barcelona 3.

El Campbell //

THE NICEST THING IN THIS LIFE IS JUST TO BE WITH YOUR FRIENDS.

IF I ASKED FOR A PINT OF GUINNESS AND THE BARMAID GAVE ME BITTER BY MISTAKE- I'D BE TOO SHY AND SILLY TO ASK HER TO CHANGE IT.

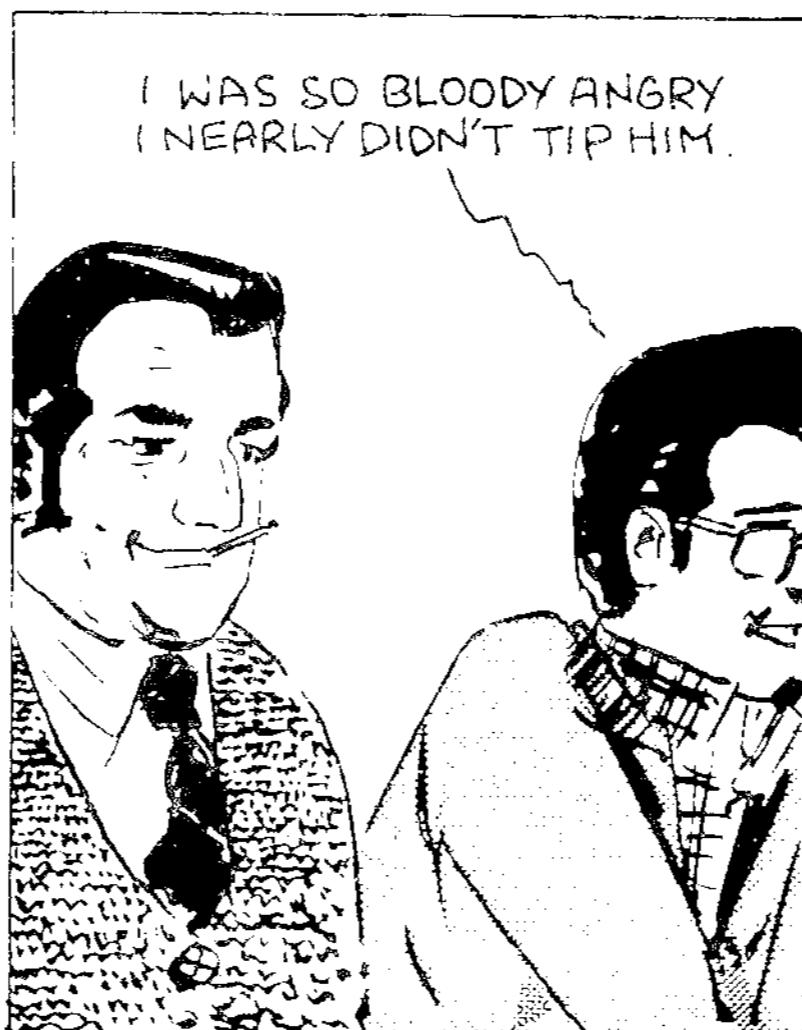
YOU'RE A GENTLEMAN, JIM.. A GENTLE MAN.



NOW ME - I'M SHY AND SILLY - I REMEMBER THIS TAXI-DRIVER WHO GOT ANNOYED WITH ME BECAUSE I DIDN'T SAY PLEASE AND THANK YOU.. WHEN I GOT OUT AT MY DESTINATION HE TRIED TO RUN ME OVER -



I WAS SO BLOODY ANGRY I NEARLY DIDN'T TIP HIM.

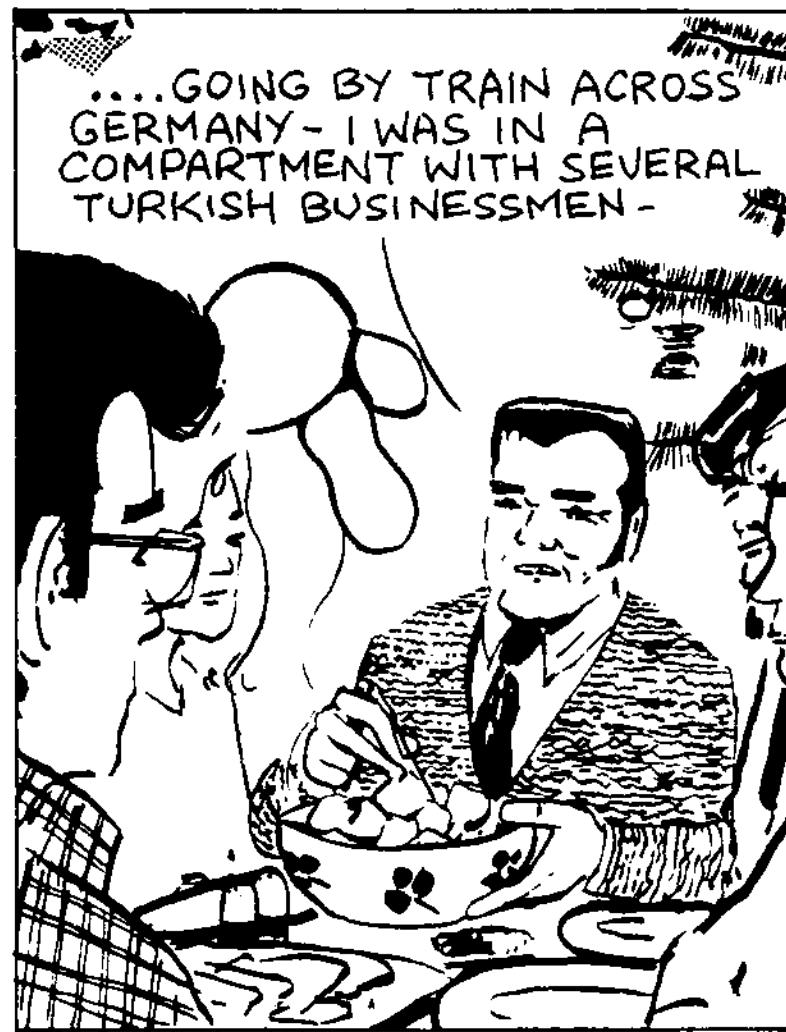


FURTHERON.. SAME THEME -

REMEMBER THAT TIME I FOUND MYSELF ASLEEP ONE SUNDAY MORNING ROUND YOUR PLACE AND I DIDN'T RECOGNISE IT, NOT HAVING BEEN THERE BEFORE



- SO I GRABBED MY COAT
AND RAN FOR MY LIFE -



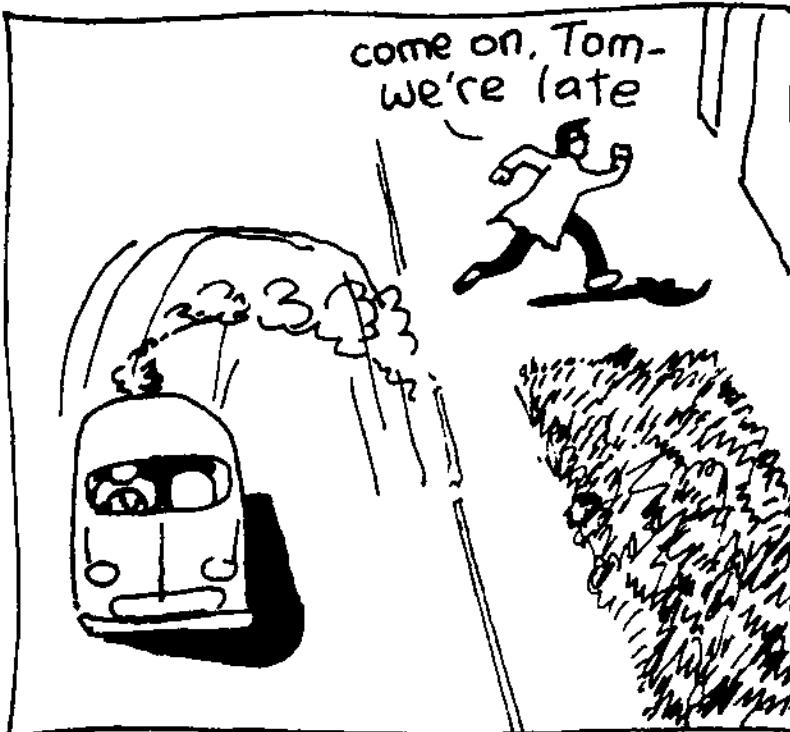
.. ALL GOT UP AND CHANGED
INTO PYJAMAS -



SO ON MONDAY I WALKED ROUND
TO HIS PLACE JUST THE SAME -



TOM WAS TOO POLITE TO MENTION THAT HE'D ARRANGED TO STAY HOME - SO HE PUT ON HIS WORK-CLOTHES AND DROVE ME THE TEN MILES -



.... SAMPLING OF CHRISTMAS DAY AT JIM BATEMAN'S HOUSE (AS BEST I CAN REMEMBER) ..

NEXT DAY WE WALKED FROM THERE TO VALERIE'S....

POOR LITTLE VALERIE .. I ALWAYS HAD A DEEP SYMPATHY FOR HER - TWICE MARRIED .. NEARLY THREE EXCEPT DANNY DROPPED OUT AT THE LAST MINUTE - ONLY TWO MONTHS AGO -



"I WENT ROUND WHILE SHE WAS AT WORK TO PICK UP MY CLOTHES - SHE HAD A NEW BLUE DRESS IN THE WARDROBE - for her big day .."



"I ALMOST STAYED JUST ON THE STRENGTH OF IT -"



"BUT YOU MUSTN'T THINK I'M
INSENSITIVE - CALLOUS, YES
BUT NEVER INSENSITIVE -"



BUT I SEE WHAT HE MEANT -
AFTER ALL, HE WAS SENSITIVE
TO ALL MY OWN ANXIETIES IN
A WAY....



AT THE SAME TIME, AND THIS
IS WHAT IMPRESSED ME MOST,
HE HAD AN INTRINSIC GRASP
OF JUNGLE-TYPE CONFRON-
TATIONS... (AT THE PREVIOUS
YEAR'S WORKS XMAS PARTY...)



What's up?

BETTY SAYS YOU
TOLD HER TO BE
WARY OF ME -



(DANNY SAID I SHOULD HAVE
KNOWN BETTER, WHICH STRIKES
ME NOW AS A PRETTY FAIR
OBSERVATION) —

DAVE, YOU SHOULD BELIEVE NONE
OF WHAT YOU HEAR AND HALF
OF WHAT YOU SEE -



THE NICEST THING IN THIS LIFE
IS JUST TO BE WITH YOUR
FRIENDS - NO BIG STORY NEED
COME OF IT.. THE ADRENALIN
MAY NOT FLOW -



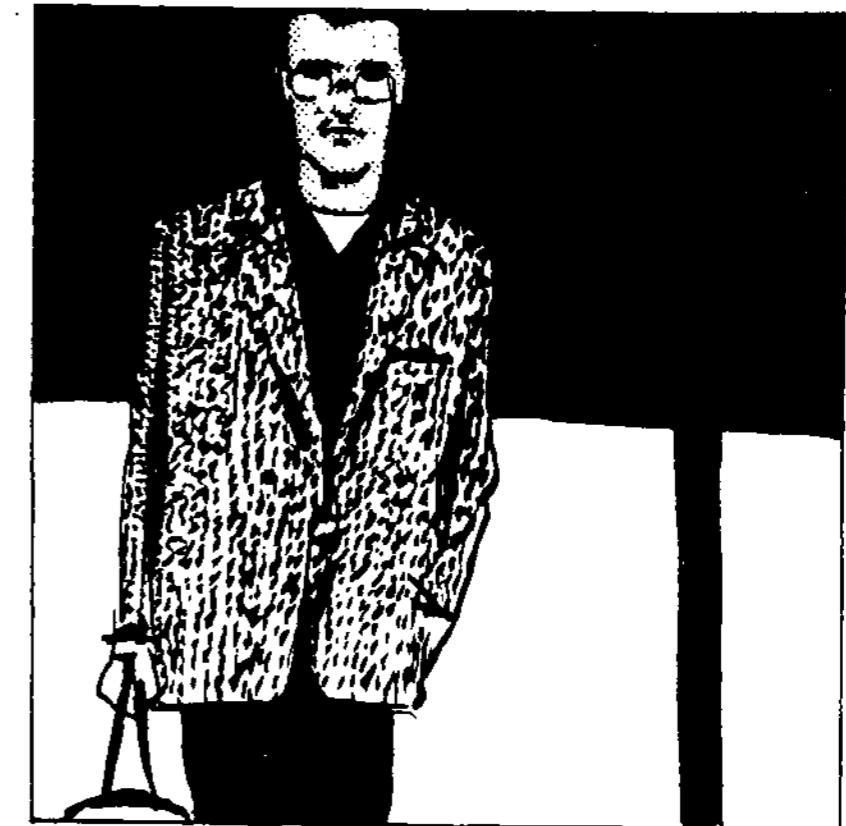
BUT THOSE THINGS ARE
NECESSARY TOO - ENERGY BUILDS
UP AND YOU BECOME RESTLESS
IN THAT FINE COMPANY AND
IT'S TIME TO GO -



GO BOOMERANGING ACROSS THE
COUNTRY AND GET IT OUT OF
YOUR SYSTEM -



THERE'S AN EXPRESSION DANNY
USES SOMETIMES, WHICH HE
GOT FROM HIS FATHER, WARTIME
R.A.F. MAN -



"THE MEN CAN'T WAIT TO GET
ASHORE AND GET SOME DIRTY
WATER OFF THEIR CHESTS" -



- GIRLS - I HAD AN ON-OFF THING
WITH A TALL BLONDE GIRL
THAT DIDN'T HAVE MANY DAYS
AS PLEASANT AS THIS
CHRISTMAS



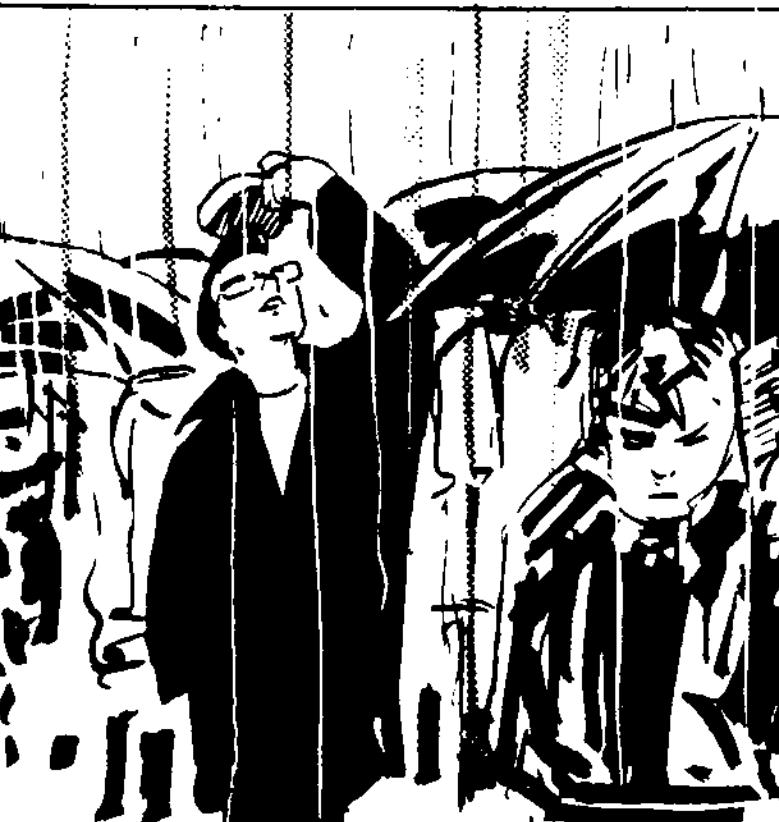
I'D VISIT ONE NIGHT A LARGE
LADY, WITH TWO BOTTLES OF
RED WINE, AND HAVE ALL
THE PAINT SCRAPPED OFF
MY BACK -



..KISS HER GOODBYE IN THE MORNING LIKE SHE'S MY WIFEY AND GO TO WORK OBLIVIOUS OF THE RAIN.



..GET LITTLE LEAPS OF PLEASURE EVERY TIME I BUMP INTO HER AGAIN.. BUY HER A DRINK.



YEAH, I'LL AMOUNT TO SOMETHING -

I'M SHARPENING MY CLAWS



NEW YEAR'S EVE MY BROTHER AND I ARE STUCK 30 MILES NORTH OF BIRMINGHAM HEADED BACK TO LONDON WHEN THE SNOW STARTS





NOSTALGIA & COMICS

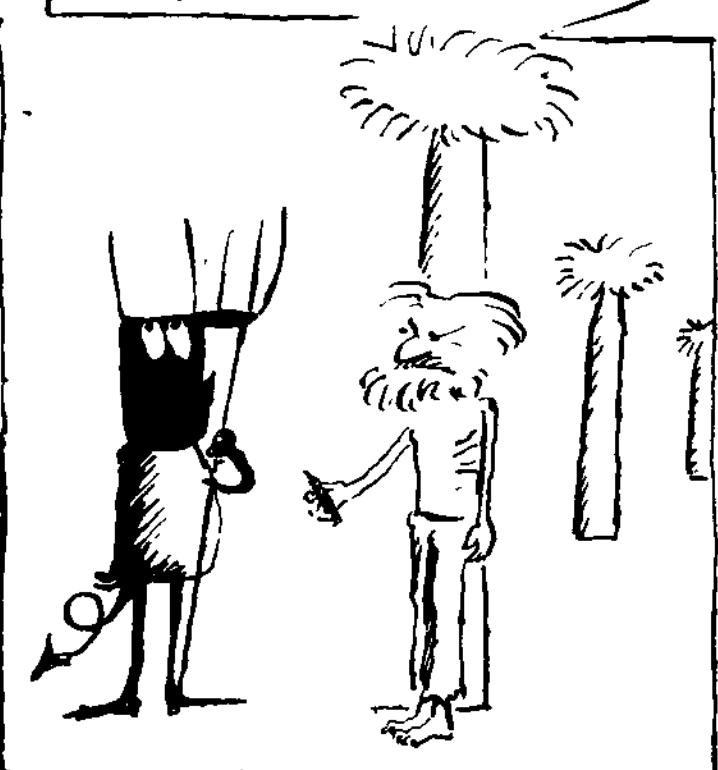
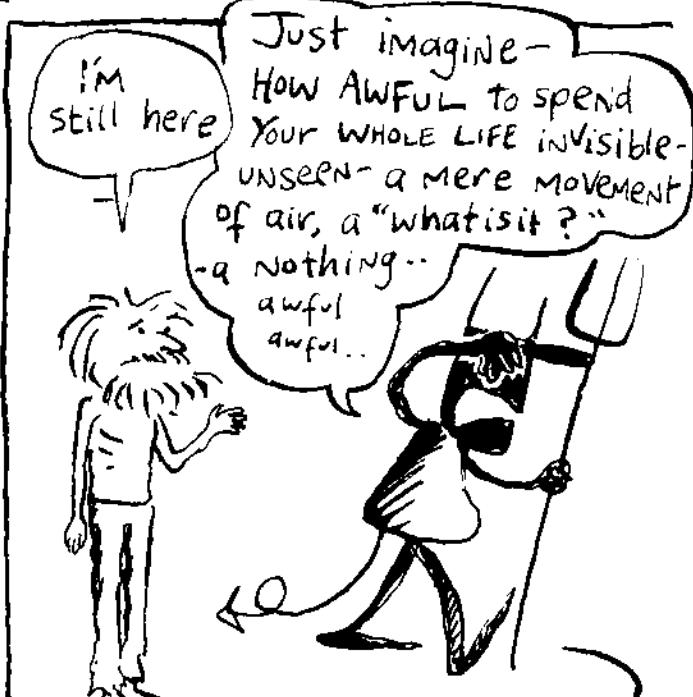
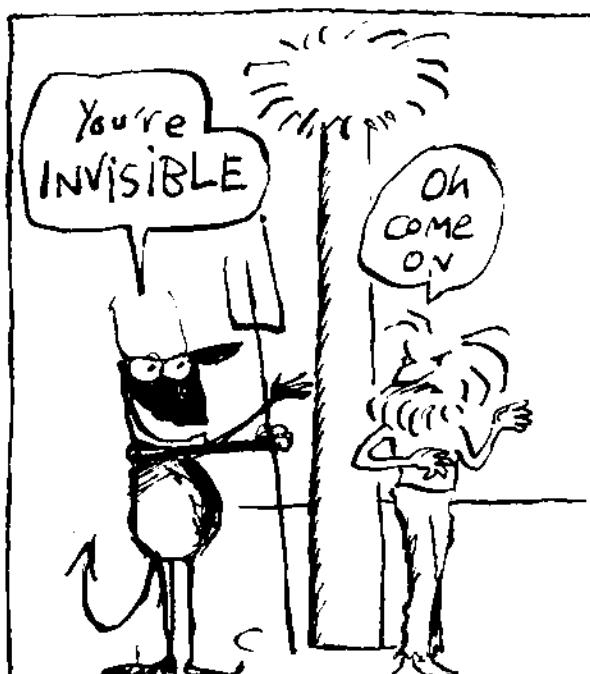
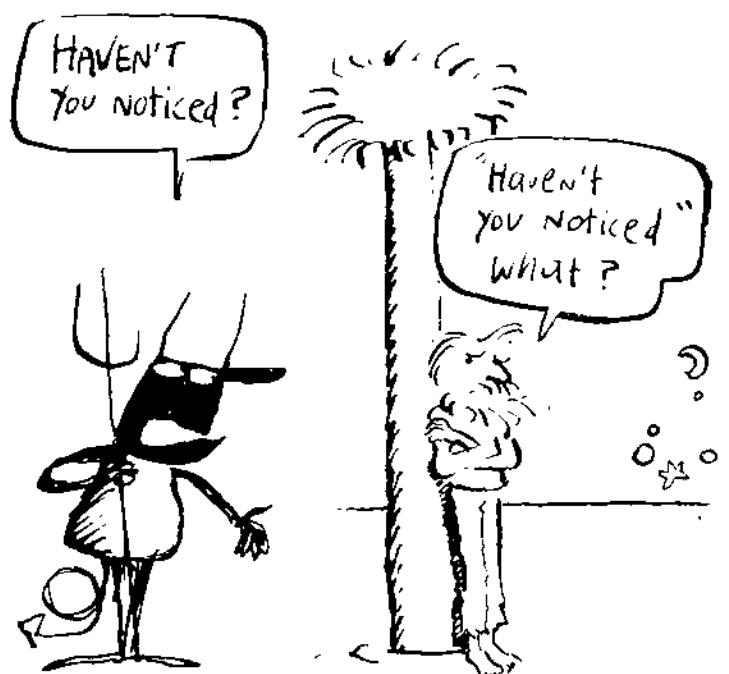
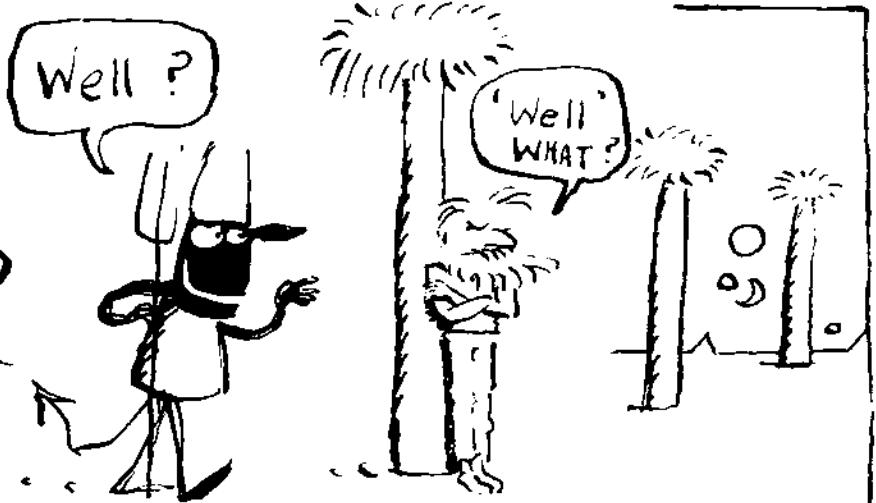
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by
Glenn Dakin



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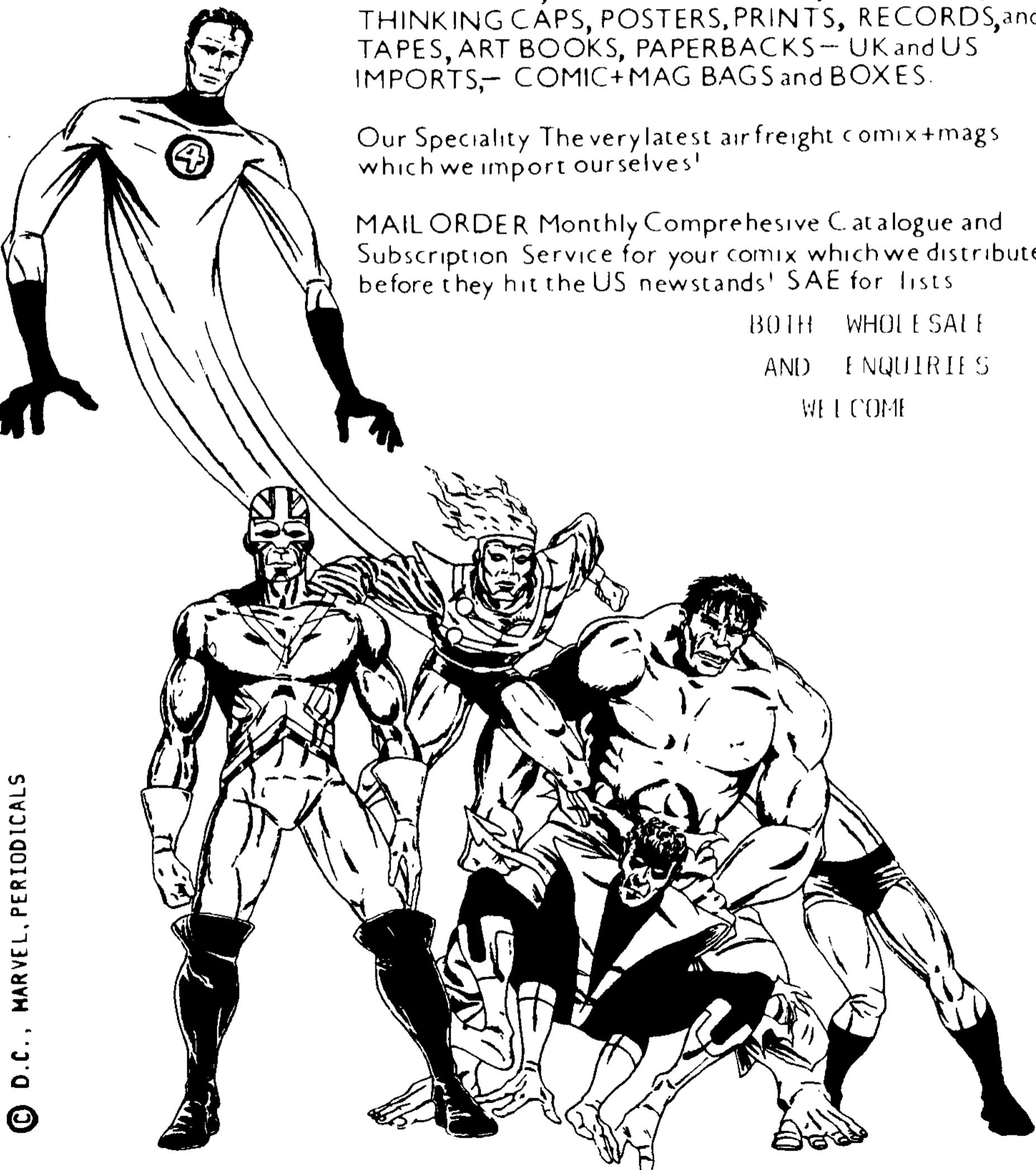
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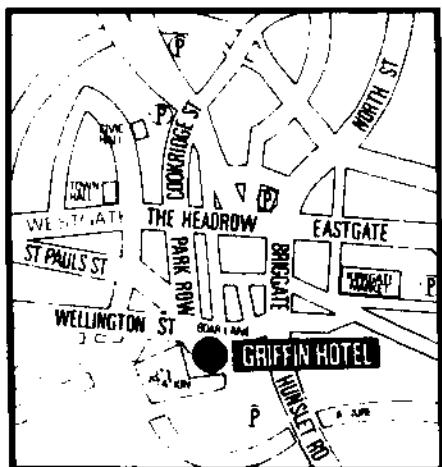
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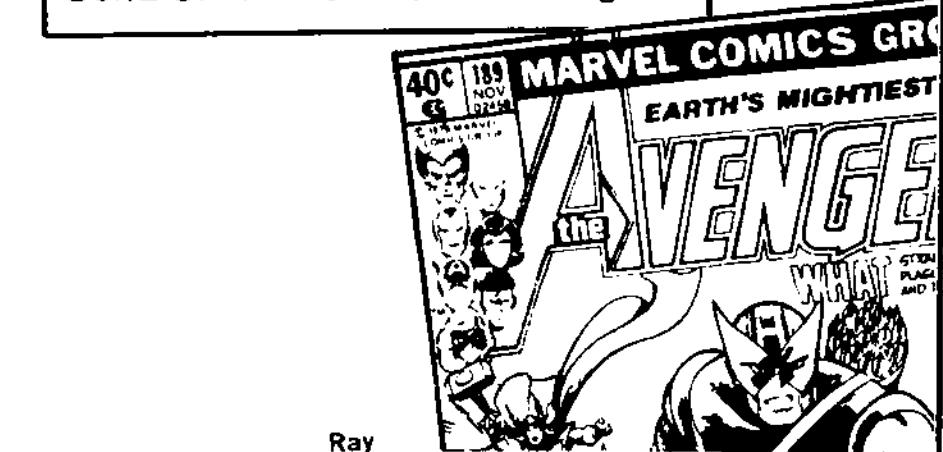
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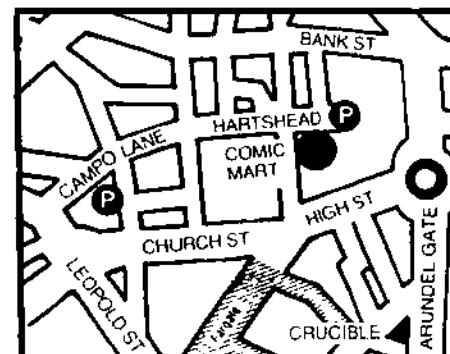
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OCTOBER 27th, 1984

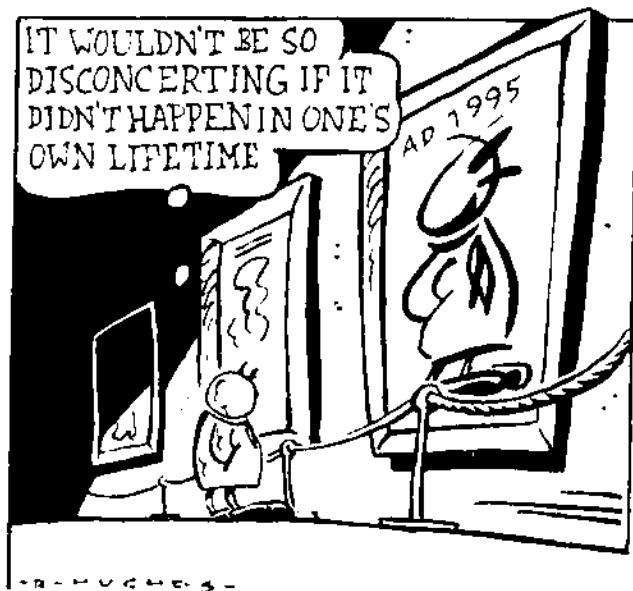
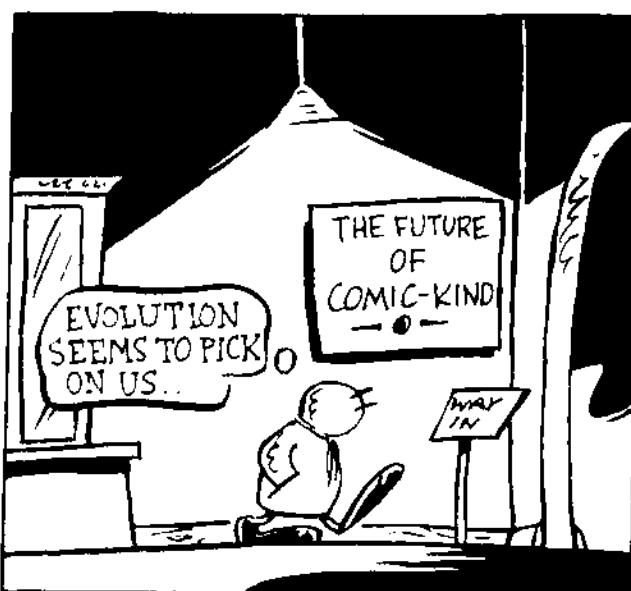
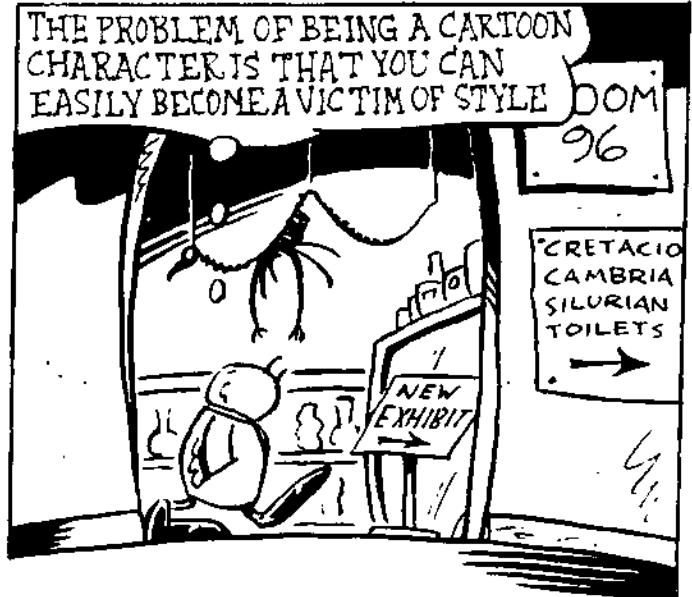
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REFRESHMENTS — CAR PARK

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NO RUM

by RIAN HUGHES



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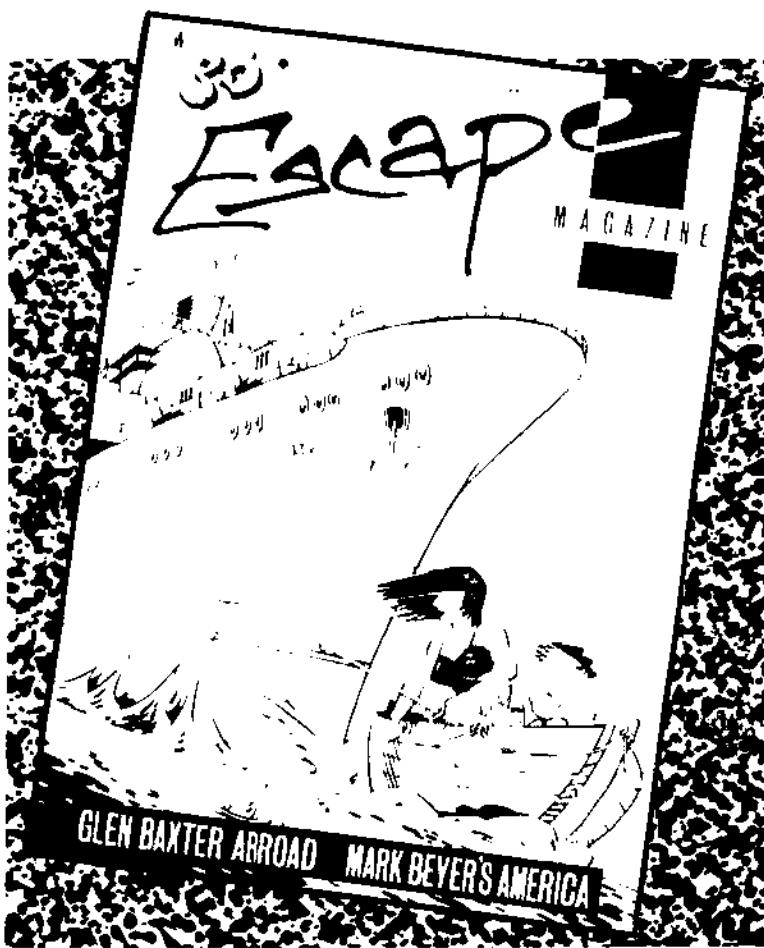
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► ISSUE TWO: GLEN BAXTER and MARK BEYER Interviews; Story-Strips by Biff, Eddie Campbell, Phil Elliott, Hunt Emerson, Myra Hancock and Dave Harwood; Features on Herge's Tintin, Frigidaire, BD Bestsellers and a **3D-BD Section** by Paul Bignell, Shaky Kane and Rian Hughes with **Red and Green Spex**; Cover by Rian Hughes. £1.75

► ISSUE THREE: HUNT EMERSON and JOOST SWARTE Interviews; Story-Strips by Eddie Campbell, Phil Elliott, Hunt Emerson, Myra Hancock, Rian Hughes, Paul Johnson, Chris Long, Ed Pinsent and Savage Pencil, Features on Japanese comics, Herge and The Clear Line and DIYBD Part One — Photocopying your own zine; Cover by Chris Long. 95 pence



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★ BASH STREET BAXENDALE

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PLUS: New Story-Strips, New Styles, all the regular Columns and beginning THE KENNEDY REPORT and **ESCAPE'S LETTERS PAGE**. 

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Escape ARTISTS

● **EDDIE CAMPBELL** spent the winter in Australia, where he admits he was '*influenced by a guy in a bar in Mareeba, North Queensland. Actually it wasn't really Mareeba, but I was there when it sank in.*' He's designed some leaflets for his sister Soo's fashion collection. Apparently '*the koala eats, roots and leaves.*'



▲ **GLENN DAKIN** has been waiting in the wings since Issue 2. He studied for a while at Manchester Polytechnic. He's krazy about the art of George Herriman and with his boom kimpension Steve Way has put out their first zine, **Paris, The Man of Plaster.**



▲ **PHIL ELLIOTT** edits **Fast Fiction** magazine and is continuing '*Doc Chaos*' by David Thorpe and Lawrence Gray, shortly to appear in **Pure Entertainment**, a New York stripzine. Phil is also working on a new project with former TV-am newscaster Gavin Scott.

● **HUNT EMERSON**, the original Man in the Fez, draws '*Firkin the Cat*' for **Fiesta** magazine, when he's not dressing up in uniforms. He's been dreaming up a new character for Marvel UK's **Big Ben**, '*Donald Dogfly*'. To know more read his interview in Issue 3.

● **MIKE GIBAS** co-produced five issues of the stripzine **Super Adventure Stories** with Johnny Kurzman. During a more recent 'shady capitalistic' period this 'failed Left' drew '*The Videotics*' in **Video Monthly**. Our comrade's viewing on winter evenings are '*long boring Russian films, particularly by Tarkowsky.*' Pass my fur hat, Ivan.

● **RIAN HUGHES** fast approaches his degree show at LCP, but finds time to do '*Geoff the Cat*' for **Just 17**. His favourites are Hanna Barbera cartoons and Doctor Seuss. His new **Zit** has just surfaced.

● **HELEN McCOOKERYBOOK** has drawn in **Ratman** and currently in a new musiczine, **The Legend**. She's also a musician and songwriter and her driving ambition is to earn a HGV licence.

● **DAN PEARCE** is an anguished vegetarian, whose favourite food is crunchy peanut butter. His anti-nuclear puppet show sowed the seeds for his cartoon storybook **Critical Mess** starring Danny the Drain Pig (D.P.) published in 1983 by Junction Books. '*I'm chiefly motivated by anger, but I'm influenced by Rowlandson, Gilray, Cruikshank, R Crumb and William Burroughs.*'

● **ED PINSENT** has many obscure interests, including 'Pebbles' psychedelia and was last seen cataloguing animal bones. He's been drawing and publishing many story-strips since 1982, such as *Windy Wilberforce* and *Drake Ullingsworth*.



▲ **SAVAGE PENCIL** became the **Sounds** familiar in 1977, when he started satirizing Rock in his weekly '*Zoo*' strips. When he's not listening to Heavy Metal, clean-living Savage's speciality is **Corpsemeat**, currently lurking within **Blast 4**. He's now at work on a video nasties send-up written by Curt Vile and in future he'll be designing the interior of the Rough Trade Record Shop with cohort Andy DOG.

Escape

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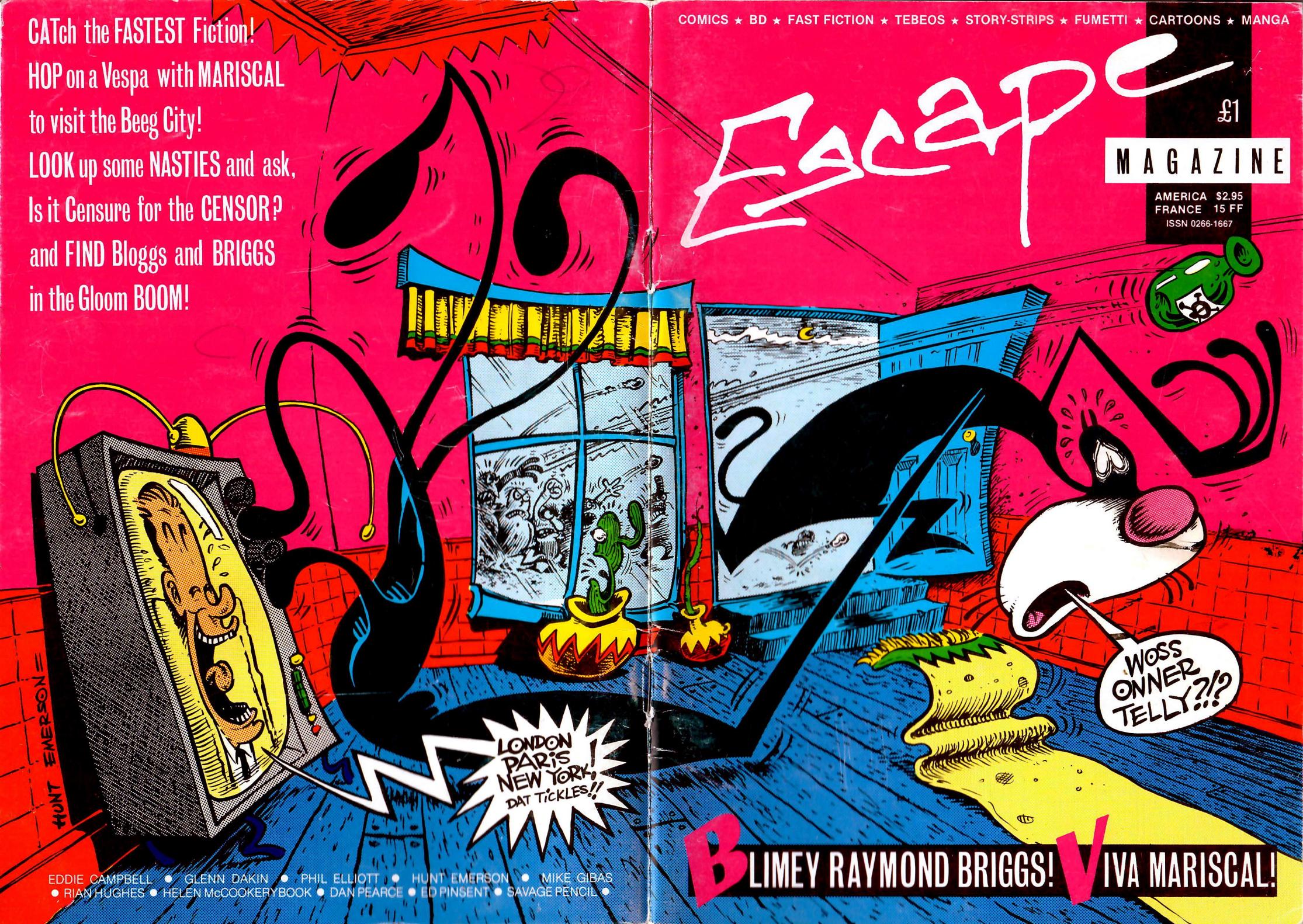
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